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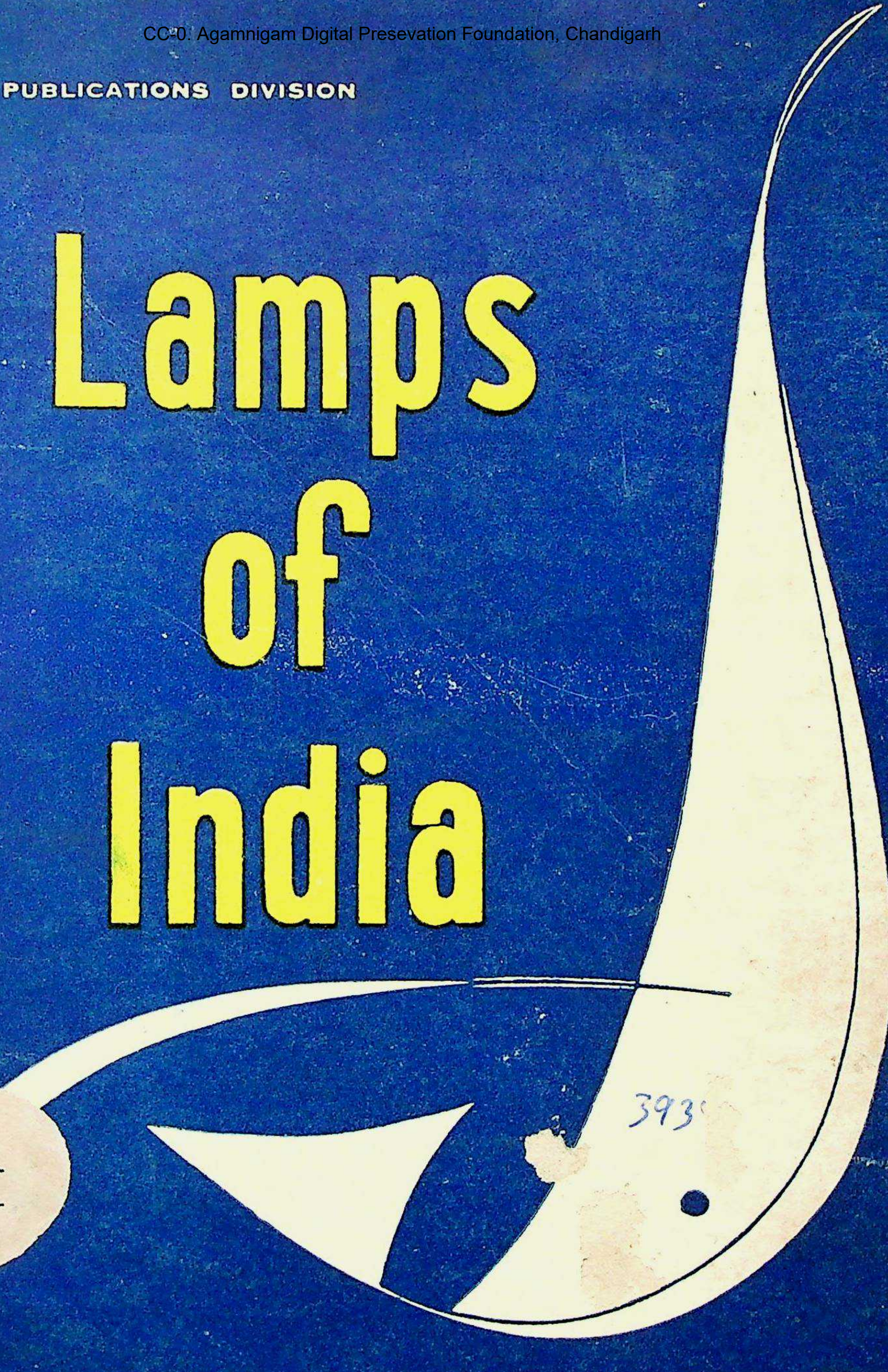

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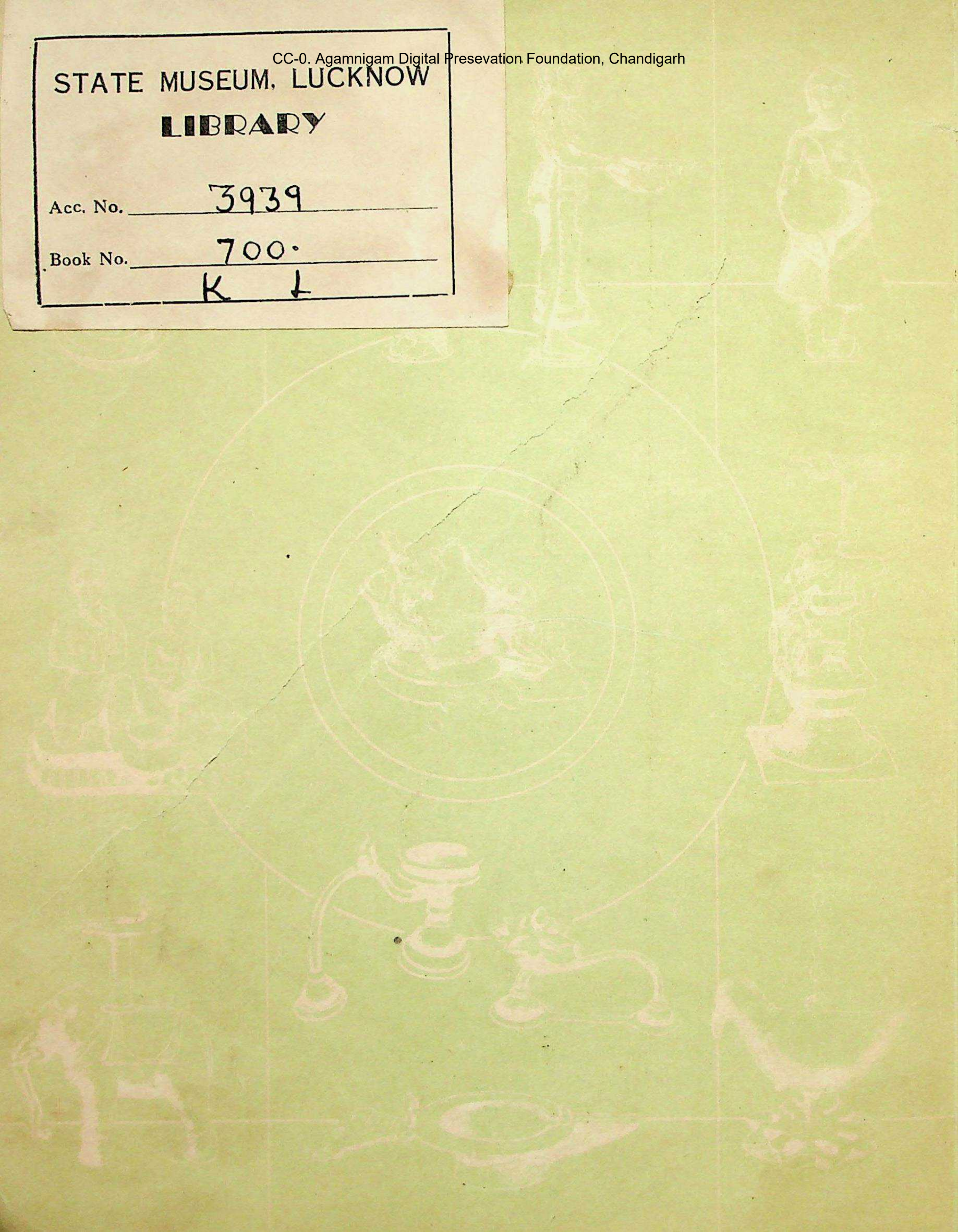

LAMPS OF INDIA

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LAMPS OF INDIA

D. G. KELKAR

Illustrations by
SUDHAKAR KHASGIWALE

Foreword by
DR. RAJENDRA PRASAD

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ACKNOWLEDGEMENT

THIS book is an illustrative, and not an exhaustive, account of Indian lamps. It does not pretend to be more than a preliminary survey, and I shall be happy if it serves as an incentive to further work in the field. I have attempted to indicate the historical, archaeological and cultural factors that influenced the design and making of our lamps. Much of the material presented in this book is, I believe, new and so far unpublished. Even though the notes and annotations have been addressed to the specialist in Oriental archaeology, the non-specialist, too, will find them useful. All the lamps described in this book are from my vast collection. The reason for having chosen these specimens in preference to others is that knowledge about them is comparatively full. I have been able to ascertain the correctness of the data through discussion with eminent scholars of art and archaeology.

It is my pleasant duty to thank Shri Yashvantrao Chavan, the Chief Minister of Maharashtra, Shri Nasikrao Tirpude, Minister for Social Welfare in the former Bombay State, and Prof. D. G. Karve, Vice-Chancellor of Poona University, who have been taking keen interest in my lamp collection and also in this publication.

I also thank Shri C. Sivaramamoorthy of the National Museum, New Delhi, and Acharya Chintaman Shastri Gurjar for their kind co-operation.

The illustrations in this book have been done by Shri Sudhakar Khasgiwale.

My gratitude is due to my esteemed friend the late Shri P. M. Lad, I.C.S., Secretary, Ministry of Information and Broadcasting, Government of India. But for his encouragement, this book would not have come out and I remember him at the time of its publication.

I must also thank my elder brother, Dr. B.G. Kelkar, and my wife Sou. Kamalabai, who have throughout stood by me and have been a source of inspiration. My daughter, Kumari Jayaprabha, has assisted me in collecting the reference material for this book.

I thank the Publications Division of the Government of India for bringing out this book.

All the lamps described in this book are of brass; those made of other material have been mentioned accordingly. If many lamps of Nepalese origin are included in the book it is for the reason, which will be readily appreciated, that Indian and Nepalese craftsmen have been inspired by the same models and swayed by the same creative impulse.

Dream Land
Raja Kelkar Museum Street
Poona 2

D.G. Kelkar

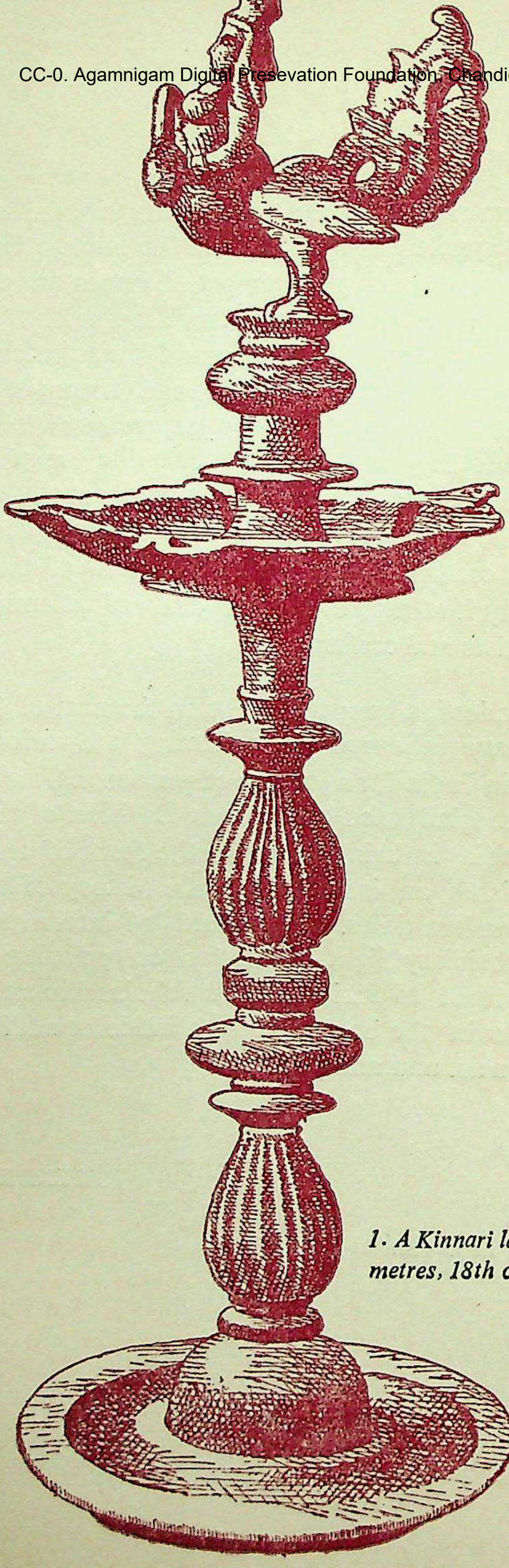
FOREWORD

Few countries can vie with India in the wealth of imagery and symbolism built around the lamp. Our ancestors associated the lamp with almost all important events and activities of man's transitory existence on earth. The birth of a child was greeted with a lamp and it was with it, again, that warriors were given a send-off and triumphant armies returning from the battle-field were welcomed home. In temples and other places of worship the lamp had a still more prominent role. Being the medium through which a glimpse of the deity could be had, the lamp acquired an importance commensurate with the faith of the devotee. Consequently it attracted a good deal of attention at the hands of artists and craftsmen.

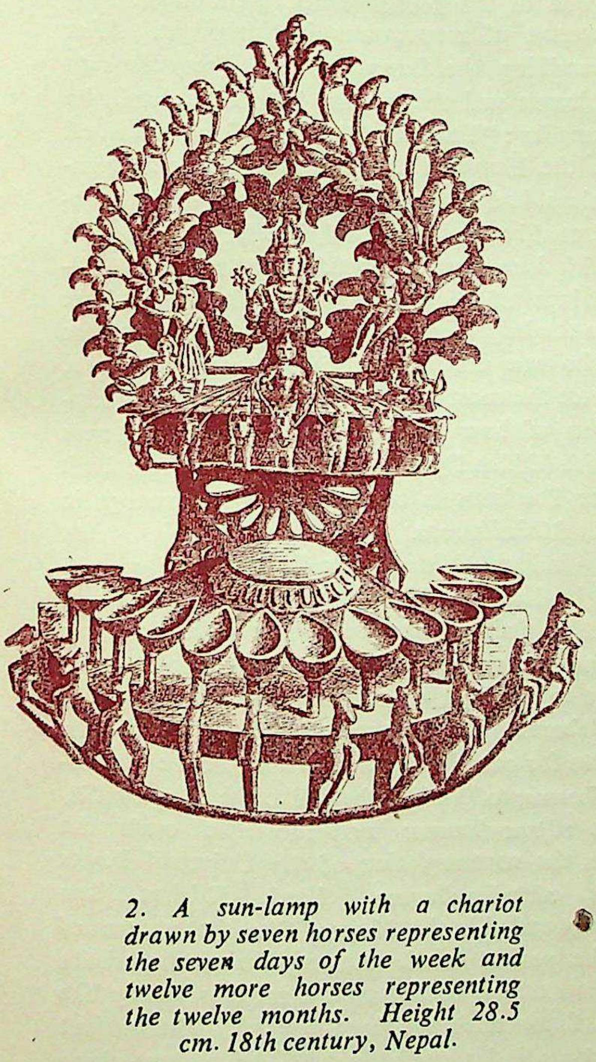
It was, indeed, a happy thought on the part of Shri D.G. Kelkar to have laboured for collecting the various types of lamps used in India for a variety of purposes. This collection, which I am glad the Publications Division of the Government of India is bringing out in the form of an illustrated book, furnishes an insight into the history of lamps from ancient to modern times. The wealth of information it gives and the subsidiary light it throws on popular beliefs and tastes is a tribute to Shri Kelkar's scholarship and industry. I have no doubt the book will be a welcome addition to our literature on art and antiquities.

RAJENDRA PRASAD

April 14, 1961
Chaitra 24, 1883 (Saka)



1. A Kinnari lamp, height 72 centimetres, 18th century, South India.



2. A sun-lamp with a chariot drawn by seven horses representing the seven days of the week and twelve more horses representing the twelve months. Height 28.5 cm. 18th century, Nepal.

इदं ज्योतिषां ज्योतिरुत्तमम्

This light, the best of lights, the most excellent.

Rigveda

Many millennia before recorded history—in the Eolithic, Palaeolithic and the Neolithic eras—man, like the other species, lived in cave and forest. He wandered about hunting and, when no game was killed, he ate such wild fruits and roots as were available to satisfy his hunger. He seldom could venture out after sunset. Darkness was to him a demon, and the Sun, the giver of light, a deity.

With the passage of time he made another discovery, fire. Fire, he found, was light-giving and life-sustaining. Man, therefore, saw fire as a deity, as Agni.

The *Rigveda* gives the greatest importance to Agni. He is next only to Indra, his twin brother. The terrestrial flame, the aerial flash and the celestial globe are the three forms of Agni. Born of *āranees,* i.e., igniting sticks, this god banishes darkness, frightens the demons and invokes the light. He is the supreme counsellor,' ancient but eternally young.

अग्निमीळे पुरोहितम्

I glorify Agni, the high priest of sacrifice.

Rigveda

The *Rigveda* describes Agni as the only master of the house and village and of sacrifice. He has flaming teeth; *ghee* and wood are his food. He is omniscient (*jātavedasa*); a poet; an immortal mediator (*dūta*) between man and the gods. He conveys to them the *yajna* offerings and he upholds domestic life. Vedic literature is full of reverent prayers to Agni.

We similarly find a number of hymns devoted to the Sun-God, Agni's celestial form. The Vedas credit Bhrigu with the discovery of Agni around whom was built the sacrificial altar.

इदं ज्योति: अमृतं मर्त्येष

This is the light immortal amongst mortals.

Rigveda

The flaming sacrificial altar in the *āshramas* of the *rishis* was the focus of faith during the Vedic times. It has witnessed great philosophic seminars which produced the Brahmanas, the Upanishads and the Sanhitas. The cultural tradition of ancient India has thus its genesis in the spark of the *yajna-vedi.* This spark later assumed the form of a lamp.

अग्निर्ज्योतीरविज्योतिश्चंद्रज्योतिस्तथैव च ।
उत्तम: सर्व ज्योतिषां दीपोऽयम् ।

Among the light of fire, the light of the sun, the light of the moon, this lamp is the best of lights.

Skandapuarāna

With the *deepa,* the lamp, begins a new chapter in civilisation, that which may be called the Deepa-yuga.

सूर्यांश संभवो दीप:

The lamp (is) born from the Sun.

As a symbol of Surya and Agni the lamp has always been deemed auspicious. It was dutifully and religiously offered to Him who bestowed it upon mankind. The lamp was indispensable for prayer. It was a sacred token of devotion, supplication and benediction. The gods were believed to dwell by the light of the holy lamp. Its very existence helped man to shed the fear of the dark. To man, light was knowledge.

The lamp was sacred; and once its august function was gratefully accepted by man, it was but natural that he should try to adorn it with beauty and grace, that he should make *sundara* what was *siva.* The body of the lamp, to begin with, was of stone or shell. Later came the innovation of *terra cotta* lamps and then metal lamps. The *Ramayana* and the *Mahabharata,* our two great epics, make extensive reference to lamps of gold and of precious stones.

It is but natural that the lamp should be mentioned in the ancient scriptures and secular writing. Reference to the Vedic and post-Vedic literature has already been made.

अयं दीप: अमृतं मर्त्येषु

This lamp is immortal amongst mortals.

Valmiki, in his description of Lanka in the *Sundara-Kānda* of the *Ramayana,* has referred to the *ratna-deepa.* Vyasa, in his description of war by the night in the *Drona-Parva* of the *Mahabharata,* gives a thrilling account of manoeuvres by lamplight. After describing the lamps among the elephant columns and the cavalry in minute detail, he remarks : "Yakshas, Kinnaras, Gandharvas, all of the Heavenly kingdom and the gods themselves, had congregated to witness the unprecedented battle. They had, in their turn, brought with them rows of lights." These *ratna mālās*—strings of diamond-lights—added their light to the bright lights of the battlefield, and those who saw this unique sight, continues Vyasa, were the most fortunate on earth. The description of how Mayasura fooled the Kauravas with hidden lights in the palace which he built for Pandavas is another luminous passage in the *Mahabharata.*

Indian philosophy calls the soul a self-lighted torch. The flame of the lamp is likened to the Supreme Self. Life is like a lamp and the endeavour of the enlightened should be to brighten up others' lives. Ancient texts elaborate the nature of this function. To live for oneself, like a little lamp, is the *tāmasa-dharma;* to live for others, like the *deepa-mālā,* is *rājasa-dharma;* and to live one's life in the contemplation of the Universal Power is *sāttvika-dharma.* Lord Krishna has expounded in the *Bhagvad-Gita* the nature of the perfect mind. Among the characteristics enumerated is that such a mind is steady like a flame unshaken by the wind. The ancient *sūtras* find a symbolic parallel for every phase and every turn of man's early life in one type of lamp or another. That is how the lamp has become a symbol of Indian aspiration.

Mythology has made a powerful and continuous impact on the evolution of the lamp. The ten incarnations of the God Vishnu have been an unfailing source of inspiration of the lamp-maker. Mythology has always fed the imagination of all our artists and craftsmen. Innumerable are the lamps which depict the incarnation-themes, such as Matsya, Kurma and Varāha. The lamps of Gokarna-Mahabaleshwar also show us that divine emblems like the Sankha, Chakra, Gada and Padma were also frequently adapted.

Kalidasa is renowned as the 'tip of the flame' in Sanskrit literary history. He himself never tires of using metaphors connected with lamps. For instance, in his description of the *swayamvara* of Indumati (*Raghuvansa* S. VI) he says:

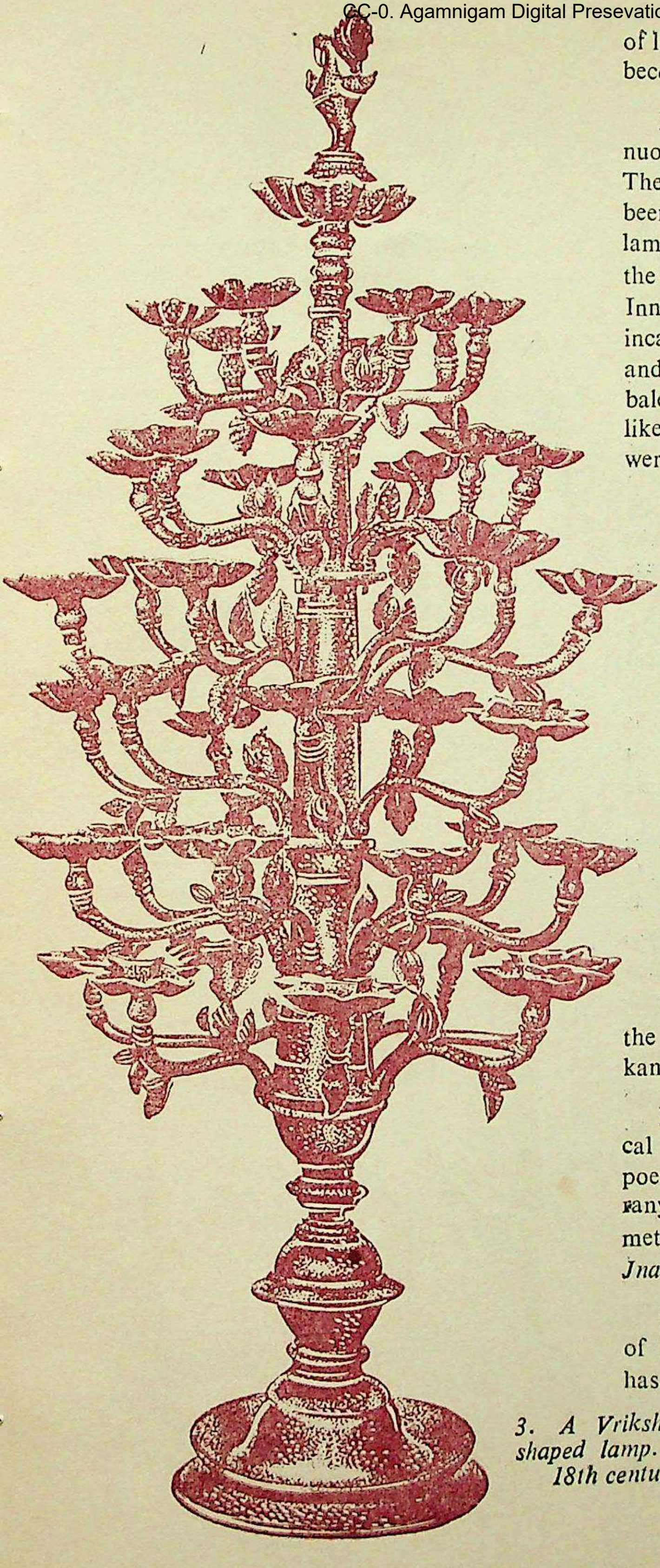
संचारिणी दीपशिखेव रात्रौ,
यं यं व्यतीयाय पतिवरा सा ।

Indumati according to the poet, moved like the tip of a flame during the selection parade. The faces of the hopeful kings brightened up on her approach and darkened when she went past them.

In the *Meghadoota* the Yaksha describes the lamps used in sleeping chambers in Alakanagari and calls them jewel-lamps.

Dnyaneshwar called one of his metaphysical treatise *Bhāvārtha-deepika*. The famous poet and philosopher of Vijayanagar, Vidyaranya, in his *Pancha-dashi* has used the lamp metaphor for every chapter heading, for example *Jnana-deepa*, *Dhyana-deepa*, and so on.

In Indian folklore, too, the king or queen of lamps—especially the queen, *eepa-rani*—has a prominent place. It is the lamp which



3. A Vriksha Deepa or tree-shaped lamp. Height 135 cm. 18th century, Hyderabad.

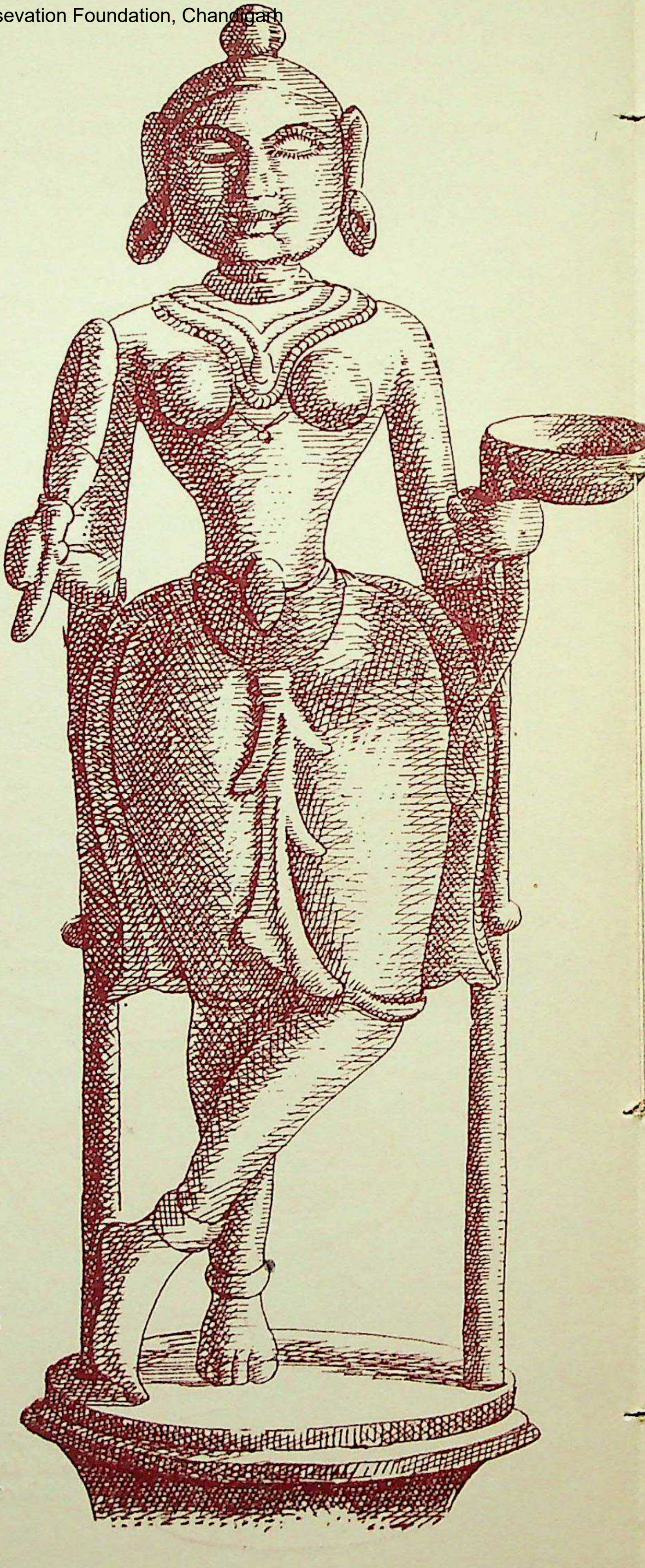
exposes the working of the evil spirits. The *Deepa-rani* closely watches the incidents in the household and protects the innocent from any harm planned against them. She cleans up the vitiated atmosphere and drives away dark thoughts.

At first the *deepa-pātra*, the body of the lamp, was bowl-shaped, with a beak at the side for a wick. It was later given a graceful base. Separate wooden or stone pedestals supported a bowl. The pedestals, to start with, were round or rectangular. Emulating the variegated decorations of renowned temples, the artist naturally took upon himself the task of beautifying the lamp-stands, whether they were of wood, stone or metal. Later still, the stand came to be an integral part of the lamp. This gave rise to the concept of a tree-like lamp. Two main types of trees were emulated: one with outspreading branches like the *aswattha* (figure. 3) and the other conical like the pine (f. 98).

The lamp has a twofold function. It is the bearer of light for common use; and it also has a votive use at the time of domestic rites and festivals.

There are many types of votive lamps: lamps with large pedestals which shed a steady light over spacious halls (f. 51), little lights used for daily domestic worship (*nirānjana*), lamps for offerings—*archana-deepa*; prayer lamps—*ārati-deepa* (f. 34); and the *nandā-deepa*, the eternal lamp which illumines the inner sanctuary of the temple (f. 93). Also used to adorn the sanctuary are *deepa-lakshmis* (f. 6). Shaped in the form of graceful females, these are anything from seven inches to seven feet in height, and are of brass or carved stone.

Near the main gate of a temple stands, sentry-like; a tall column of stone, usually forty feet to a hundred and fifty feet or more in height, with niches decoratively carved along its sides to hold earthen lamps. The *deepa stambha* with its rows of lights, endows the temple atmosphere with a mellow and reverent splendour.



4. A Deepa Lakshmi. Height 16 cm. 17th century, Gujarat.

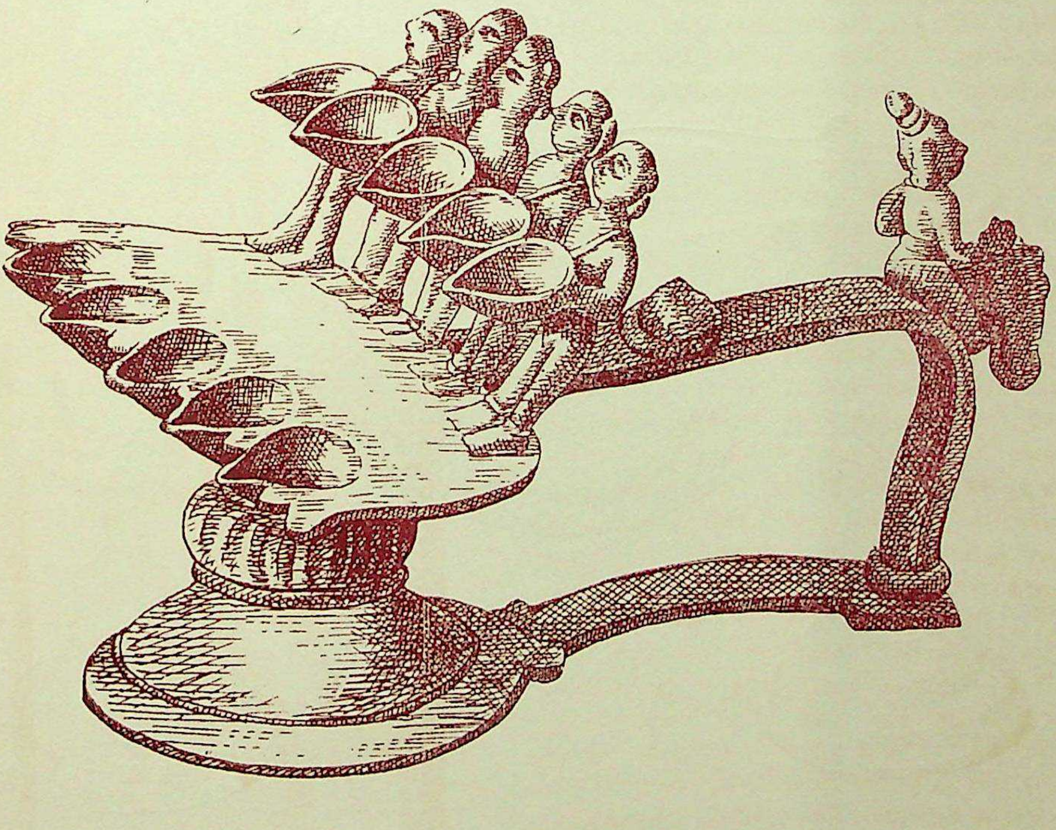
Of *ratid* lamps, or lamps used for consecration, there are innumerable varieties. The devotee, the host or the priest holds the *ārati* in his right hand or with both hands. Naturally a handle is called for. The handle is carved variously in the shape of a cobra (f. 127), a fish or some other being. With the cobra motif the artist's fancy naturally associates the famous Kalia of the epics and the child Krishna is shown as vanquishing the great Kalia by stamping on his hood. The lotus-nave (f. 34) is also popular as a motif. Another picturesque motif is *panchārati* which shows five *suvāsinis* followed by a horse with a graceful rider on the handle. Most probably this rider represents Khandoba, the Lord of the Battlefield (f. 5). The *ârati* has anything from one to two hundred and fifty-one wicks fed by *ghee* (f. 33).

In the act of consecration the flame in the *ārati* represents the soul of the devotee which is offered to the deity. It is rekindled with the divine light of the Creator, Preserver and Destroyer. The devotee integrates Self with the Supreme Being. Such surrender is the core of prayer.

तमसो मा ज्योतिर्गमय

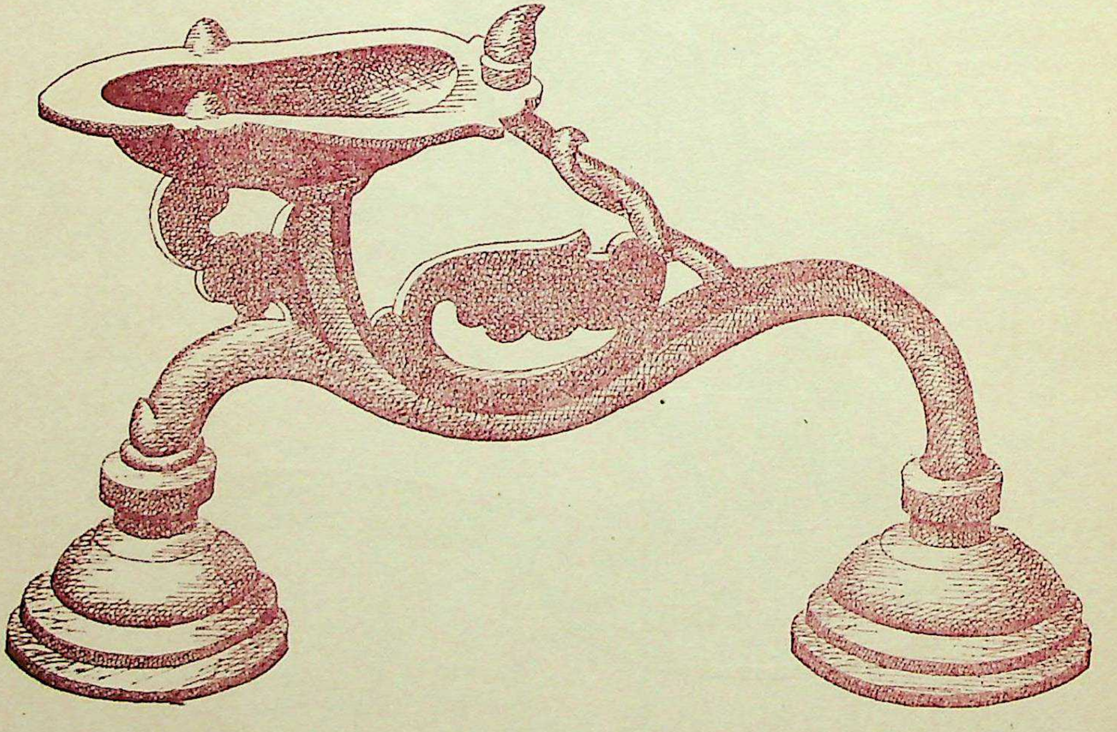
Lead me from darkness to light.

This is the Vedic form of *ārati.* Later, the supplication of the *bhakta* (devotee) also took the form of *ārati.* To forget the Self in the sacred invocation of heavenly power, to be



5. A Pancharati votive lamp showing five maidens who wait upon Khandoba, the God of War. A pure example of virile folk art. Height 13 cm. 15th century, Deccan one with it, is the quintessence of *ārati* as of *bhakti*. The prayer hymns and chants sung to the accompaniment of *ārati* in every tongue and every region of India, in the past and to this day, are one of our invaluable cultural assets; the prayer songs at once enriched our literatures and helped the evolution of our music.

It would be appropriate to examine the distinctive place occupied by *ārati* in our cultural tradition. Temple halls have been used in our country not only for collective prayers and discourses but also for cultural assemblages. Entire villages used to collect in these halls to listen to music or to see *nritya* during festivals. It was necessary on such occasions to brighten the halls. Thus came into being the many-flamed, beautiful, hanging lotus lamps. To illuminate the actions, expressions and *mudras* of the speaker, preacher, musician or dancer, many-petalled standing lamps of large size were used. Privileged spectators and rich members of the audience visited the temples in carts, chariots or man-borne *menas*. Their

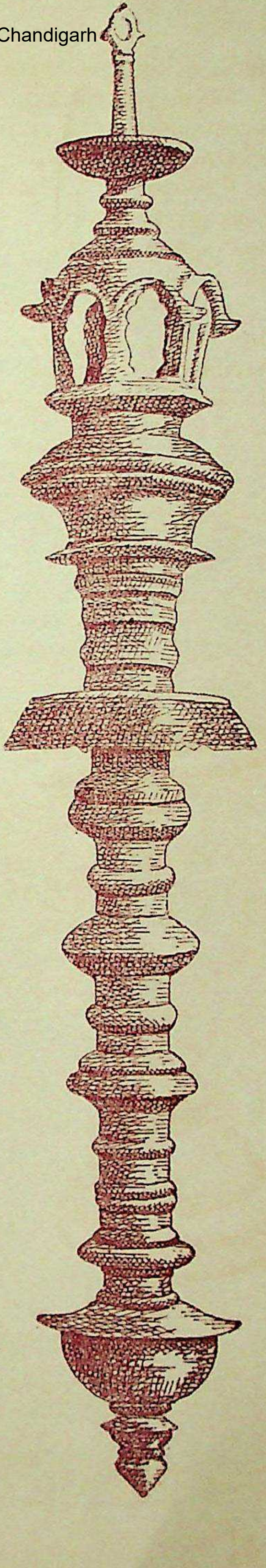


6. A votive lamp (ārati) with a single bowl. Height 12 cm. 17th century, South India.

path was lit by torches or, sometimes, lamps with small handles (f. 7). Called *mashals* and *divtis* they often tended to be decorative. Apart from serving as centres of culture, the temples were also used to house pilgrims and *sadhus*. While the Gram Panchayat met elsewhere, the Dharma Panchayat and the religious schools were conducted in temples. Surrounding the temples were gardens which abounded with parrots, peacocks and deer. In the *pushkarini*, or temple pond, fish, turtles and the swans pleased the eye of the beholder.

It was around the temple that the whole life of the community revolved. On temple walls were often painted mythological incidents. The carvings on the ceiling, columns, the wooden doors and frames were artistic masterpieces. In short, the temple was the confluence of sculptural, musical, literary and other artistic talents. Was it not very proper, then, that lamps lighting such temples should reflect the best of craftsmanship ?

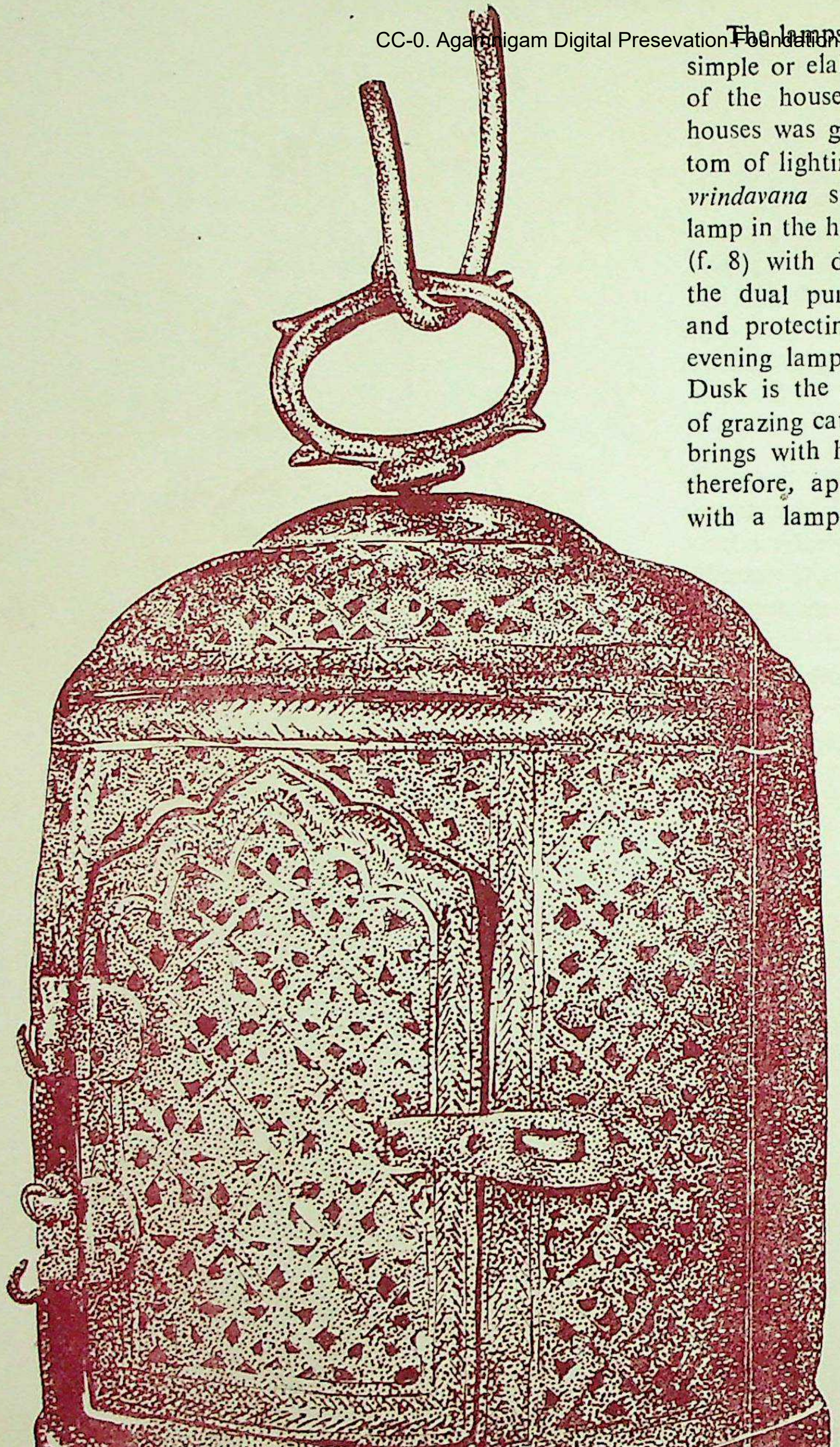
It is also essential to make a brief survey of the secular use of lamps in our country. The excavations at Mohenjo-Daro have conclusively shown the prevalence of street lights more than five thousand years ago. There used to be a *deepa-stambha* along each main street of a town and small lights over the main gates of houses.



7. A 'mashal'. This is a temple torch specially used by devotees of God Khandoba. The projecting portion on the top is wrapped with rough cloth and soaked in oil to be lit when the deity is taken out in procession. Height 62 cm. 16th century, Deccan.

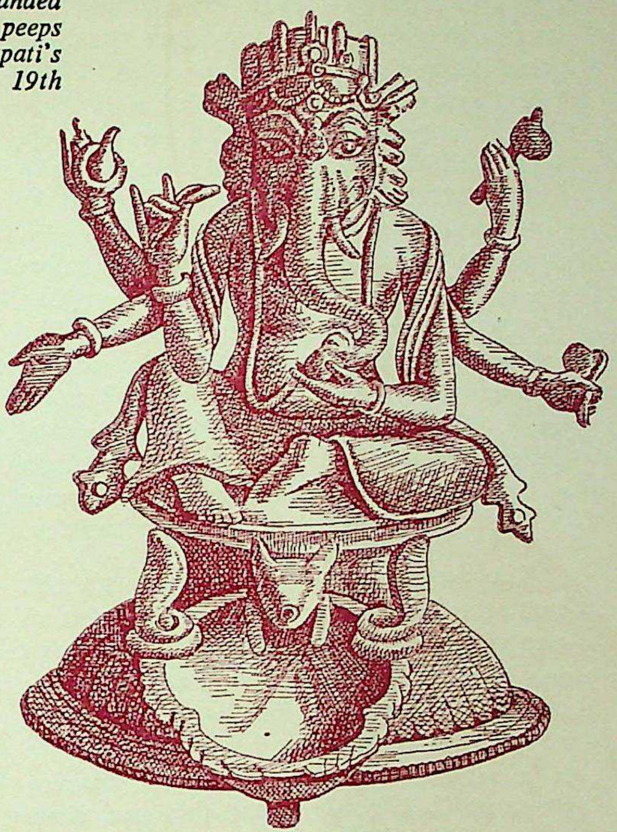
The lamps for common household use were simple or elaborate depending upon the status of the householder. Later, the forecourt of houses was graced by a *vrindavana*. The custom of lighting a little lamp at dusk by the *vrindavana* still prevails. The *vrindavana* lamp in the houses of the rich had brass frames (f. 8) with decorated perforations to serve the dual purpose of allowing the light out and protecting it from wind and rain. The evening lamps have also another significance. Dusk is the auspicious time when the return of grazing cattle is expected. The grazing cow brings with her the Goddess Lakshmi. It is, therefore, apt that both should be welcomed with a lamp.

Every room and parlour in the house had a light. The parlour was graced by a *samai*. The word *samai* is derived from the Persian



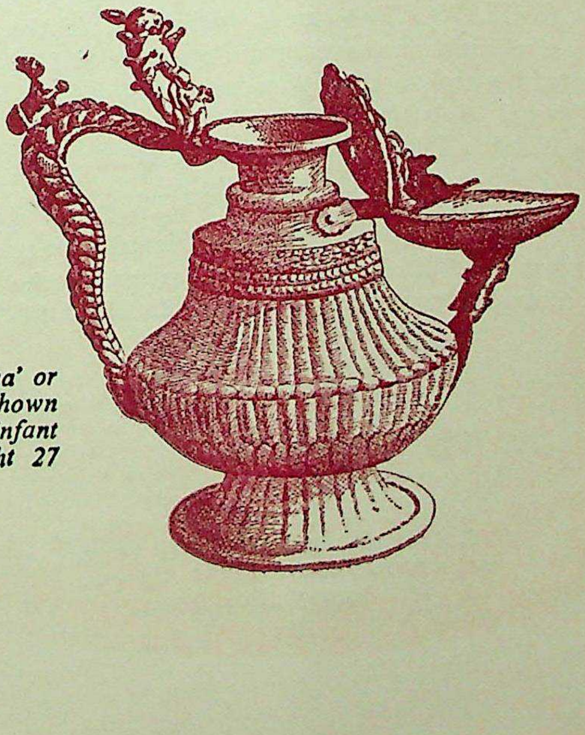
8. A Vrindavan Deepa, which is placed near the Tulsi tree, worshipped in the courtyard of every house. The oil bowl is placed inside by opening the shutter of the lamp. Height 35 cm. 16 century, Deccan.

9. A Ganesha Deepa showing a six-handed Ganapati with a lamp. The wick peeps out of the mouse which is Ganapati's legendary mount. Height 16 cm. 19th century, Nepal.



sama, which means a lamp. The pedestal of the *samai,* used to be of many different types. The lamp was so arranged that it could hold a number of wicks. To keep off the moths, the lamp had a cover, the top of which was decorated with a peacock, elephant or serpent. The worksmanship was of high quality (f. 57). As on the cover, so on the pedestal we find a parrot perched (f. 50). Sometimes on the rim of the lamp, or occasionally on the shoulder or the armlet or the *kankana* of the lady with a lamp, one finds a parrot perched comfortably (f. 72). Some *samais* take the shape of famous temples in miniature (f. 44). Such lamps are found in profusion in Nepal. Some of the more common patterns are pyramidal temple tops, four lions guarding the four corners, star lamps, Ganesha lamps or the parapet of the temple adorned with a chain of *peepul* leaves. Hanging lamps also are fashioned in similar patterns.

The niches adjoining the door-lintels of most of the larger houses were used for the Ganesha lamp or the Gajalakshmi lamp (f. 9, 76). Moreover, every room of the house

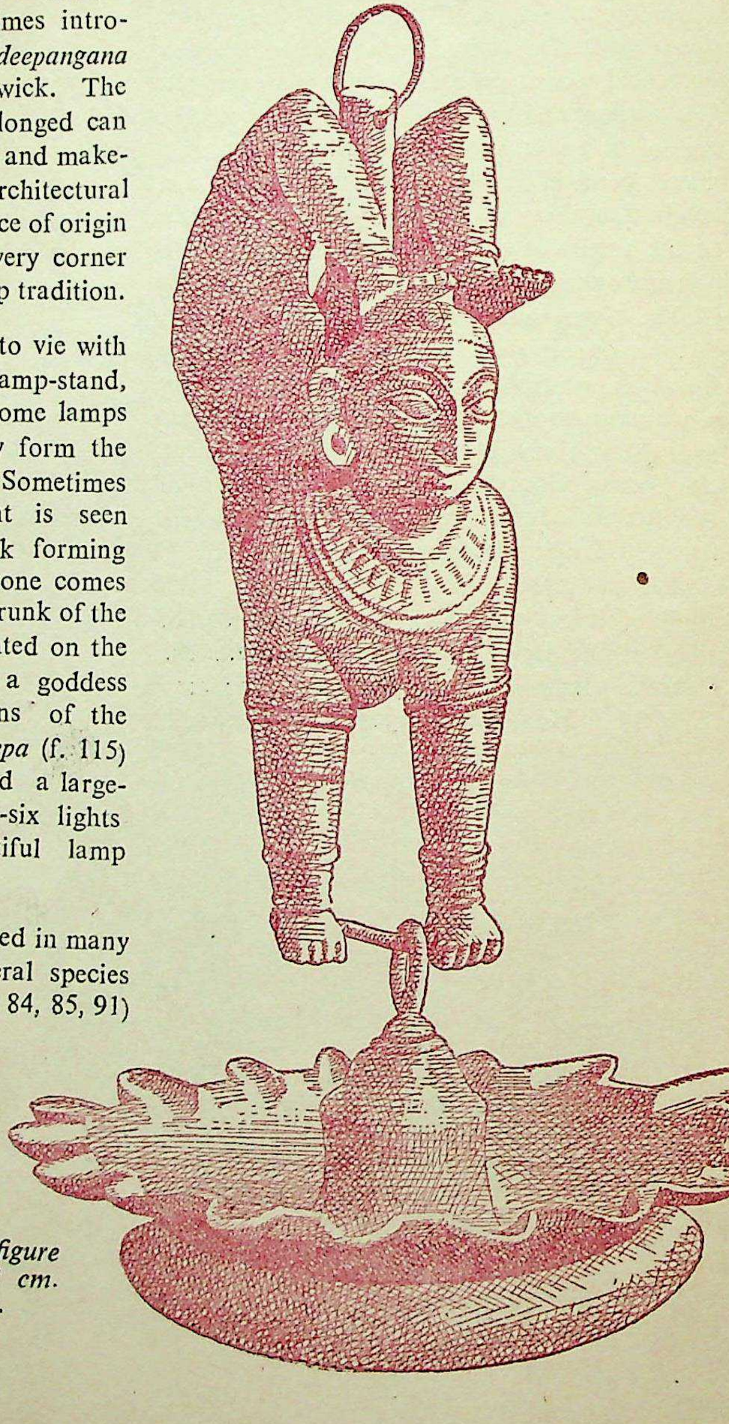


10. A lamp in the shape of a 'Kumbha' or pot. A 'nagini' or she-cobra is shown pouring water into a shell, while the infant Krishna crawls up the handle. Height 27 cm. 19th century, Nepal.

had a decorated niche (f. 69) reserved for lamps. Such lamps were usually mounted on an elephant (f. 107, 110), horse or bull (f. 109). Occasionally the lamp resembled a feminine form, usually in the standing pose (f. 68) holding the lamp in either of the hands or with both (f. 121). Not infrequently the lady with the lamp was shown in a beautiful dance *mudra*. A siphon arrangement was sometimes introduced in the construction of the *deepangana* (f. 65) to carry the oil to the wick. The region to which the lamp-maker belonged can be inferred from the hair style, dress and make-up of the feminine figure. The architectural design also provides a clue to the place of origin of the lamp. Architecture from every corner of India is represented in the lamp tradition.

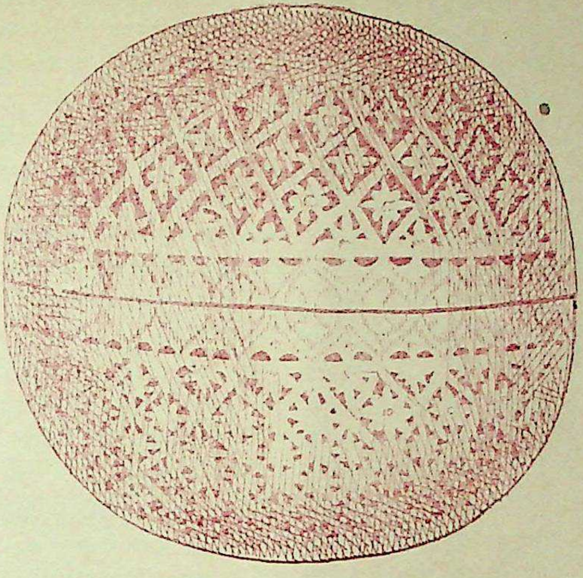
The elephant and the lion seem to vie with each other for the top place on the lamp-stand, even as they do in the forests. In some lamps two elephants in ceremonial finery form the stand, topped by a raging lion. Sometimes an elaborately decorated elephant is seen in a saluting pose with a peacock forming the lamp (f. 110). Now and then one comes across a little pilot lamp held in the trunk of the elephant, with the main lamp mounted on the back in the form of Ganesha or a goddess (f. 73, 75). Two usual variations of the elephant theme are a small *Gaja-deepa* (f. 115) with a chain and a siphon-system and a large-sized siphonic lamp with thirty-six lights (f. 19). I have even seen a beautiful lamp depicting a flock of deer on the run.

The chain lamp, too, was fashioned in many varieties. Birds and beasts of several species found favour with the artisan (f. 83, 84, 85, 91) in conformity with the Indian tradition. The lamps of this type were designed to be hung from arches above the doors or windows and from roof-eaves projecting into the courtyard. They were also extensively used to decorate assembly-halls. A speciality of this type is the intricate arrangement for the flow of oil to



11. A hanging lamp held by the figure of a girl acrobat. Height 28 cm. 18th century, South India.

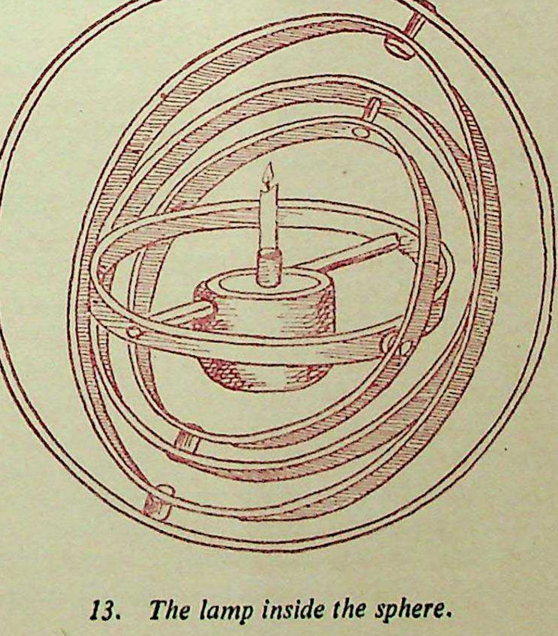
wick, through a siphon from a concealed storing place. A lamp of peahen design depicts a string of different musical instruments (f. 4). One might surmise that this must have been worked out in deference to the wishes of a great musician. Perhaps the lamp reminded him that in his ventures into the world of music he should maintain a flame-like purity of purpose. Or was it designed in order to rekindle the spark in a master-genius among them— a likely token from a disciple or an unknown admirer? A girl in a wandering group of acrobats must have caught an artist's fancy, and the result is a delightful chain lamp with a figurine (f. 11). Similarly, the representation of dance *mudras* shows the relationship of the art of lamp-making to another fine art.



12. A rolling lamp with gyroscopic contrivance. Diameter 16 cm.

The lamps made in northern India during the last few centuries clearly show Mughal influence. In all areas where the Mughals' sway extended can be found a type of lamp, mainly of brass, with the surface perforated in intricate geometrical patterns. Every such lamp has a tower or dome at the top. When hung up at night, the lighted wick projects its pattern of light and shade on the floor and the walls (f. 95, 96, 102). A famous example is the lamp made for Noorunnisa, the Queen of Light showing a palace-in-the-lake motif.

In harems of the Mughal period it was the practice, on summer nights, to have small baths filled with scented water. The brim of the bath would be embellished with little lamps (f. 139), and the lamps themselves had silken veils, as though they competed with the muslin-clad beauties waiting on the edge of the bath. The gaiety of the entire scene was heightened when the veiled damsels played with lamplets which were freely thrown about as in a ball game. As can be guessed, these little lamps were of gyroscopic contraption (f. 104).



13. The lamp inside the sphere.

Akbar held that it was a sin not to worship fire and light. Abul Fazl records in *Ain-e-Akbari* that Akbar believed that "every flame is derived from the fountain of Divine Light, i.e., the Sun, and bears the impression of its holy essence. The flame of a light is a torch of God's sovereignty."

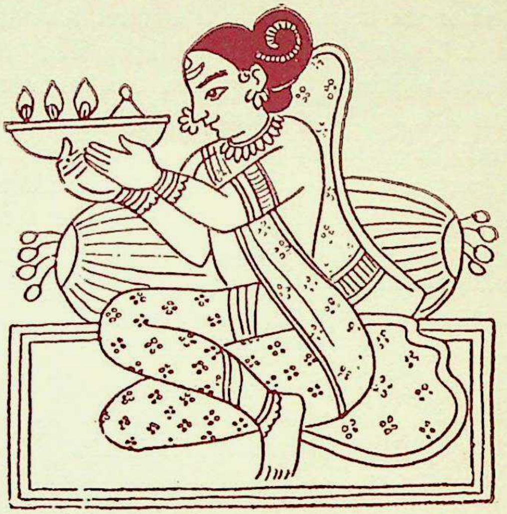
A white stone was to generate the pure fire for Akbar's court and for one whole year flames would be kindled from the master fire. Besides, there were flambeaux which were so placed everywhere that the day of the month and the phase of the moon were indicated by the height of the flame.

When the Emperor was on tour, the Imperial Tent was marked out with a 120-foot pole. It was held upright by sixteen guy ropes. The pole supported a high kite-lamp.

Then there was the *jaher-mohra* which, as the name indicates, was used to detect poisonous stuff in the imperial meal. The imperial household always had one such lamp.

The traditional lamps and lights of India have existed in many shapes and taken on many names. The *ākāsha-deepa* is hung high up during the Festival of Lights. In marriage rituals, a lamp with a little handle is placed in a reed-work casket. This is the lamp of beauty and the lamp of good omen which is held high above the young couple to the accompaniment of the benediction: "May your married life be of good light and joy." On some occasions flour-lamps are used, as for example on Friday in the month of Shravana. Dough-lamps are especially used for worship, and the Amavasya of the month of Ashadha is reserved for paying homage to all the lamps that are used in the house throughout the year. This is literally 'the Night of the Lamp'. In every auspicious celebration a lamp is lighted and kept bright to serve as a celestial spectator. It is named *sākshi-deepa*, 'the witness"

The lamp comes into its own during the Festival of Lights, Deepavali or Diwali, which is celebrated throughout the country. Deepavali is a four-day festival. On the third day, Lakshmi, the Goddess of Wealth, is worshipped, and with her the Goddess of Enlightenment, Deepa-Lakshmi. Every type of lamp finds a place in this Festival. Deepavali is a great occasion for family reunions. The mother bestows her blessings upon the children, the sister conveys her good wishes to her brothers and the bride shares her good fortune with the husband. Every dear one is greeted with a light in the hand and with light in the eyes.



14. Illustration of a lamp from a Maratha painting on glass. c. 1775.

The first nine nights of the Indian calendar year and the nine nights in Asvin preceding Dasara are days of rejoicing in every household. The *nandā-deepa* forms the centre of the various functions and activities during these days.

In bygone days it was with a lamp that the brave one going off to the battlefield was given a send-off. A lamp was also on hand to welcome home the triumphant warrior. When Mahatma Gandhi set out on his historic Dandi March, he was greeted at every village on the way by women with prayer-lamps.

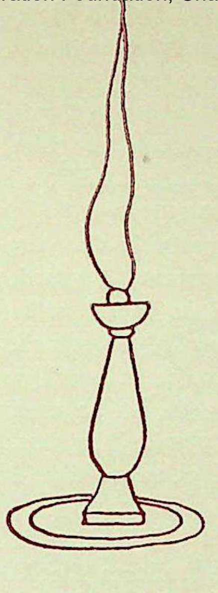
Deepa-dāna, gift of lamps, has deep roots in the Indian tradition. It is regarded as facilitating the pilgrim's way to the higher world. The *deepa-dāna* ceremony is performed before sunrise after a ceremonial bath. The intercalary month is believed to be auspicious for such gifts and is, therefore, called the best month *purushottama-māsa*. The donated lamp guides the *prāna* in its flight away from the earthly prison. It is also believed that Yama, the God of Death, is pacified when a lamp is offered to him in humility.

In southern India there are sixteen traditional ways of *deepa-dāna*. A *tāmra-patra* of the Cholas (*c*. 1225 A.D). records how cows were given way so that the *ghee* made from their milk should be available for keeping the *nandā-deepa* burning. The donor also made provision for the proper feeding of the cows.

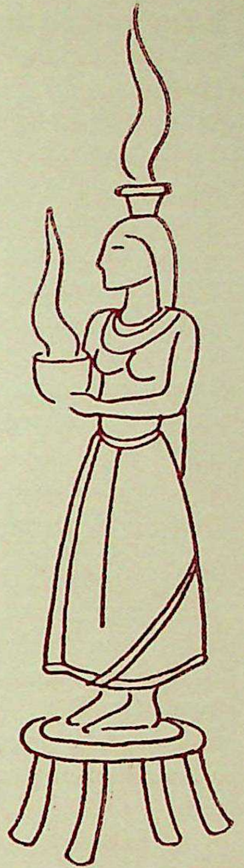
Pilgrims who visit holy places on the rivers make it a point after sunset to light a lamp and let it float down the river in a bowl made of a dry leaf. Such lamps have flower-shaped wicks and are fed with *ghee*. The lamps carried on the bosom of the dark waters look like stars in the sky.

The idea of dancing lamps has been developed in the Vraja region around Mathura in Uttar Pradesh. After the Holi celebrations every year, an exquisite folk dance called Charakala is to be witnessed in the area for three days. A wooden cage houses a lamp. The cage itself is placed on the top of a *kalasa*. The urn is taken up by a belle chosen for the task well in advance. She takes dancing lessons for a year prior to the dance. People from miles around flock to see the thrilling spectacle. With the urn-lamp on her head and two lamps in the hands, the girl who is dressed in jewels and finery executes intricate movements. The belief is that the lamp dance is a ritual which hastens the arrival of spring.

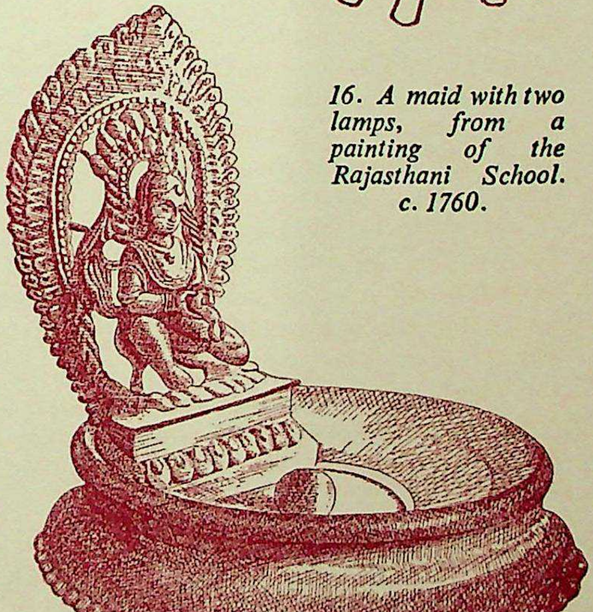
The Punjab has its own lamp dance, called Jago, which is performed at marriages. A coloured urn is bedecked with flowers and its mouth is sealed with wheat flour. On it are placed pentangular lamps. A *suvasini* from the bridegroom's entourage then lifts it up on her head. Women from the bride's side



15. A lamp from a Rajasthani painting.



16. A maid with two lamps, from a painting of the Rajasthani School. c. 1760.



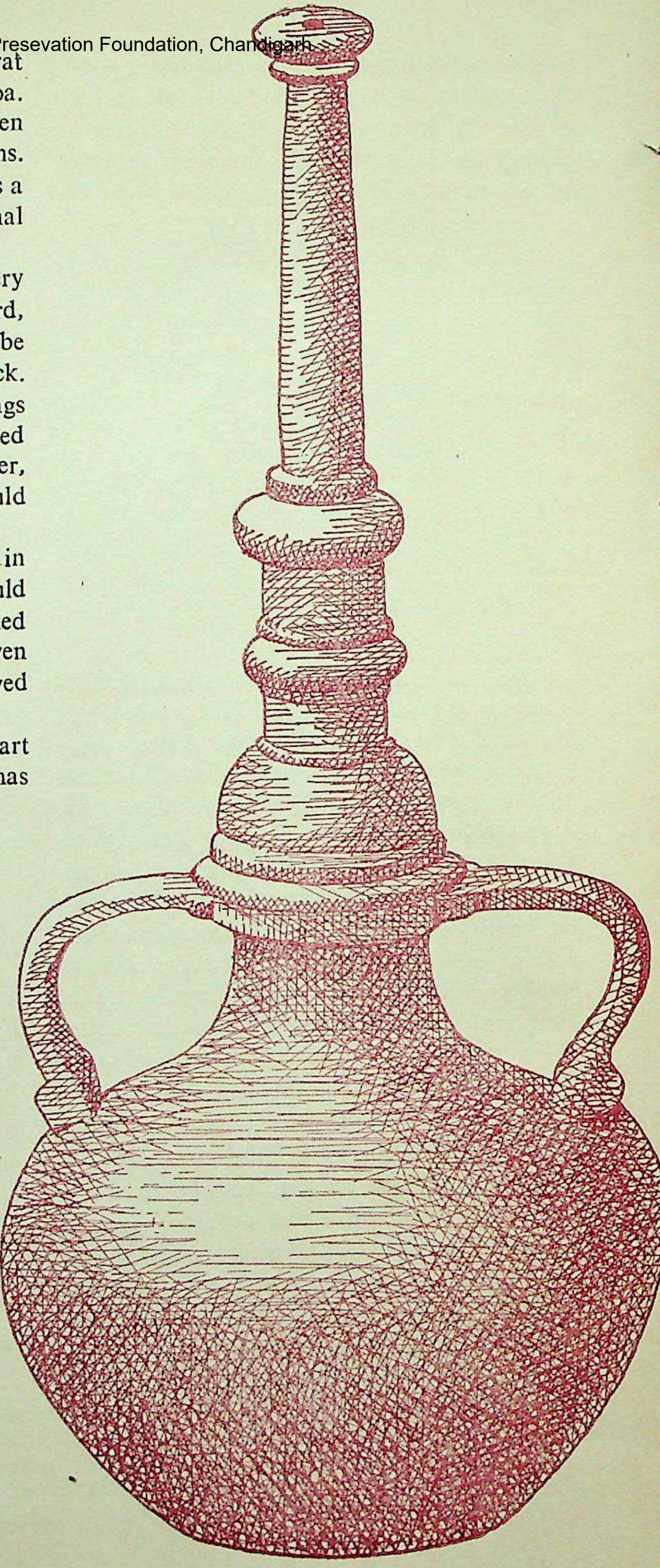
17. Vishnu Deepa. On the disc is a representation of Vishnu with a seven-hooded cobra behind him. Height 12 cm. 19th century, Nepal.

gather around her and dance and sing. Gujarat too has its lamp dance, the famous Garba. In this dance, girls carrying coloured earthen pots on their head weave intricate patterns. These pots are perforated, and each pot has a lamp inside it. There are similar traditional dances in other parts of the country.

From the entry into the world of every human being to his exit, the lamp stands guard, heightening the solemnity of the occasion, be it anniversary, initation or holy wedlock. The *Kama-sutras*, which prescribe such things as the cosmetics and decorations to be used on the night of a couple's coming together, also describe how the bridal chamber should be suffused in soft and tranquillising glow.

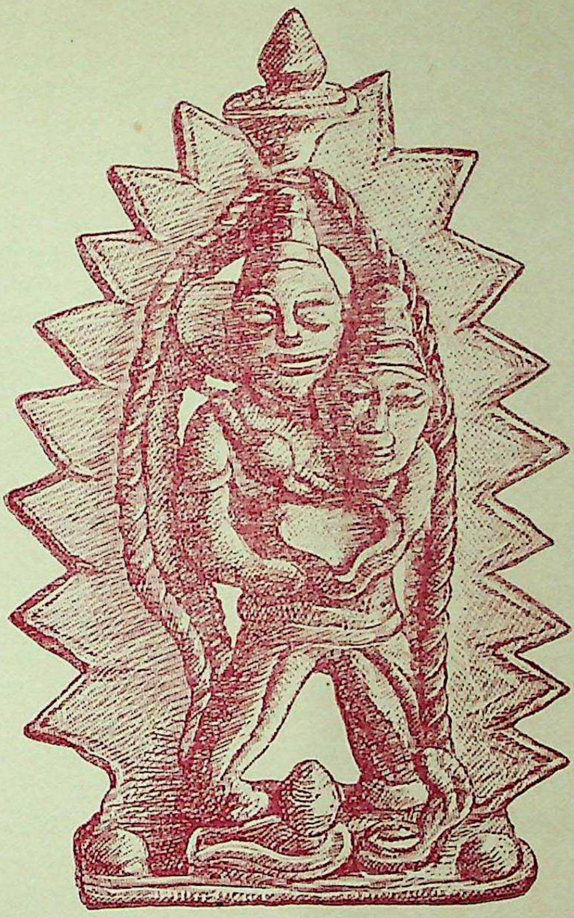
The Indian medical science tells us that in the room where a child is born the lamp should be so placed that the light should be reflected from the mother's face on to the child's, 'even as the Earth lends the Moon light borrowed from the Sun'.

The unending cycle of the seasons is a part of the great mystery of the Universe that has



18. An oil container with which a flambeau is fed. Height 26 cm. 16th century, Deccan.

ever awed the human mind. Man has expressed this gratitude for whatever glimpse Nature vouchsafes him or itself by invoking the lamp to his aid. Thus, we welcome with a lamp the ox and the plough, the cart and the grain that is brought home in it. We worship the tools of our trade with the aid of a lamp. Since the dawn of consciousness, man has prayed to his Maker for the boon of health, long life, and happy children. Sometimes his prayer bears fruit, and the votary hurries to the temple to offer a specially prepared lamp saying इदं ज्योतिः अमृतं मर्त्येषु (this is the light immortal amongst mortals). This avowal-lamp often bears the supplicatory *mudra* (f. 33, 141, 71). Among aboriginal people with their totems and taboos, the idea of avowal is all-pervasive. Apart from the main events in his life the aboriginal feels called upon to vow to his God and invite His intercession on several occasions. If his chicken is diseased or his buffalo dries up, the aboriginal takes his prayer to his deity. And if He is pleased to set things right then a lamb is sacrificed and a lamp lighted unto Him. At the height of desperation the devotee promises Him his own head in sacrifice. The promise is kept including an earthen head in the lamp to be offered to the deity (f. 67). The lamps offered by the aboriginal are out of the ordinary. Even as his prayer comes from the heart, his offering comes from his own hands. The aboriginal lamp is crude but beautiful with the beauty of passion. Specially beautiful are the tribal lamps lit at the Festival of Lights. The Adivasi is devoted to lights. The mother of the house lights lamps made of iron, not of clay. There are also lamps of rice dough with which the tribal settlement is all aglow. Sometimes one sees iron lamps in flights of four or five. One also comes across tribal lamps resembling a horse, elephant or peacock. These are used in initiation ceremonies and other rites of the tribe, and are placed before icons. Considering the crude state of tribal pottery, these lamps are very impressive. Some



19. An Adivasi lamp showing Kapalishwar, a form of Shiva. At the base a 'linga' and a cobra can be seen. Height 11 cm. 15th century, Deccan.

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of the most interesting specimens are to be seen at the marriage ceremonies among the Gonds of Madhya Pradesh. A five-foot pole in the centre shows a spotted human figure in red or blue with cowries for the eyes. At the middle of the pole are placed four lamps. Sometimes these iron poles carry images of spotted deer or a human doll and small iron lamps. The Soura tribes have a special magic lamp. One side of it shows a peacock which represents death, and the other shows two figures which stand for the dead spirits of the Soura priestesses.

In every village, after dark, children assemble around their grandmother or grandfather in the courtyard which is lit by the docile *vrindavana* lamp. And in that quiet setting wondrous tales are unfolded. At some stage of the story comes in the lamp to perform some miracle. There is no end to the variations of this theme. Likewise, myriad are the proverbs, idioms and axioms centring on the lamp in Sanskrit and other Indian languages. For instance:

दीपोवातभयान्नीतः कामिन्या वसनान्तरे ।
दृष्ट्वा तु कुचसौदर्यं शिरः कम्पयते मुहुः ।

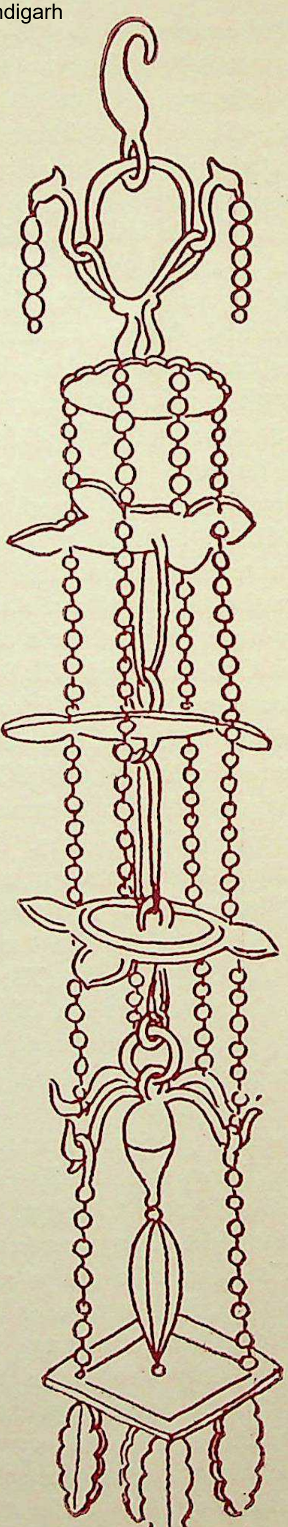
which can be parapharased as follows: When a young lass goes out to meet her beloved, a little lamp keeps her company. That it might not be unduly disturbed by the wind, the woman covers it with the end of the garment but the lamp, watching from close range the beauty of her breast, is thrilled and begins to quiver.

A bride in a Konkan village tells her friends of the time when the two returned late at night from the mountain and when she prepared a lamp out of the *ketaki* flower to see the way:

डोंगरासून येताना जाली रात,
केतकीच्या फुलामधि पेटवली वात ।

Hindi literature abounds in *pahelis* or riddles about the lamp. One such is the following:

एक नार ने अचरज किया, सांप मार पिंजरे में दिया ।
जों जों सांप तालको खाय सखे ताल सांप मर जाय ।



20. An elaborate hanging lamp made of iron. Gond tribesmen light such lamps at 'Diwali'.

A dead serpent in a tank began sucking up the water and ended its own life.

In Gujarati:

एक जनावर इ तू छे: पुछड़े पानी पीतूं छे ।।

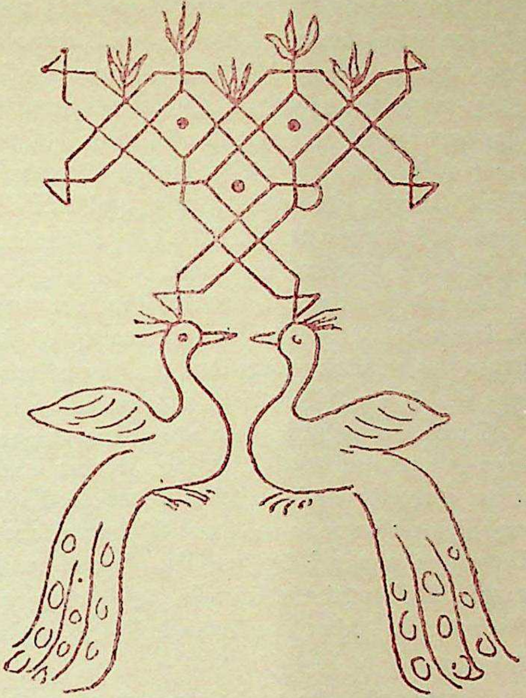
Now what is that animal which drinks with tail ?

The answer of course is the lamp.

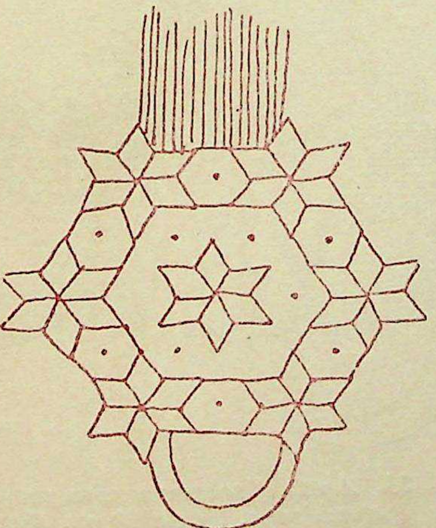
As in classical and folk literature, so in sculpture, the lamp is a favourite theme. We find a number of lamp carvings in ancient Amaravati and in far-away Borobudur. The lamp which lighted the face of Mahamaya, the Buddha's mother, is accorded an honoured place in Buddhist mythology. The incident is immortalised in stone and is known as the 'dream scene'.

The ornamentation at the Borobudur *stupa* is patterned after a variety of musical instruments, thrones, chariots and any number of lamps and utensils used for worship. All these motifs recall Indian prototypes, particularly of the Pallava and Chalukya period.

In seventeenth and eighteenth century depictions of Mughal, Rajput, Kangra and Maratha life, we find ceiling lamps, column lamps and parlour lamps of great beauty and variety. So too in wall-paintings, glass-paintings and illuminated manuscripts. (f. 14, 15, 16)



21. (above) and 22 (left bottom): Rangoli designs. Lamps are kept at spots indicated by dots.



Floor-designs form a very important part of our rural culture. Simple and complex floor designs are laid in white stone powder every morning in front of the entrance and in the courtyard (f. 21 and 22). The skill of the women is seen especially during Deepavali. These designs are methodically and skilfully inlaid with lamp-patterns. The sacred *kumkum* itself is a symbol of the flame.

In the astrological science, too, the best of *kundalinis* is said to be like the tip of the flame. It is in this form that the Yogashastra sees the divine influence in a *kundalini.*

There are many legends about the *Deepak raga* in classical music. It is said that when it is correctly and artistically unfolded the *raga* lights a flame in the heart of the audience. Tansen is credited by popular legend with having performed the miracle of lighting all the lamps in Akbar's audience hall by singing this *raga.*

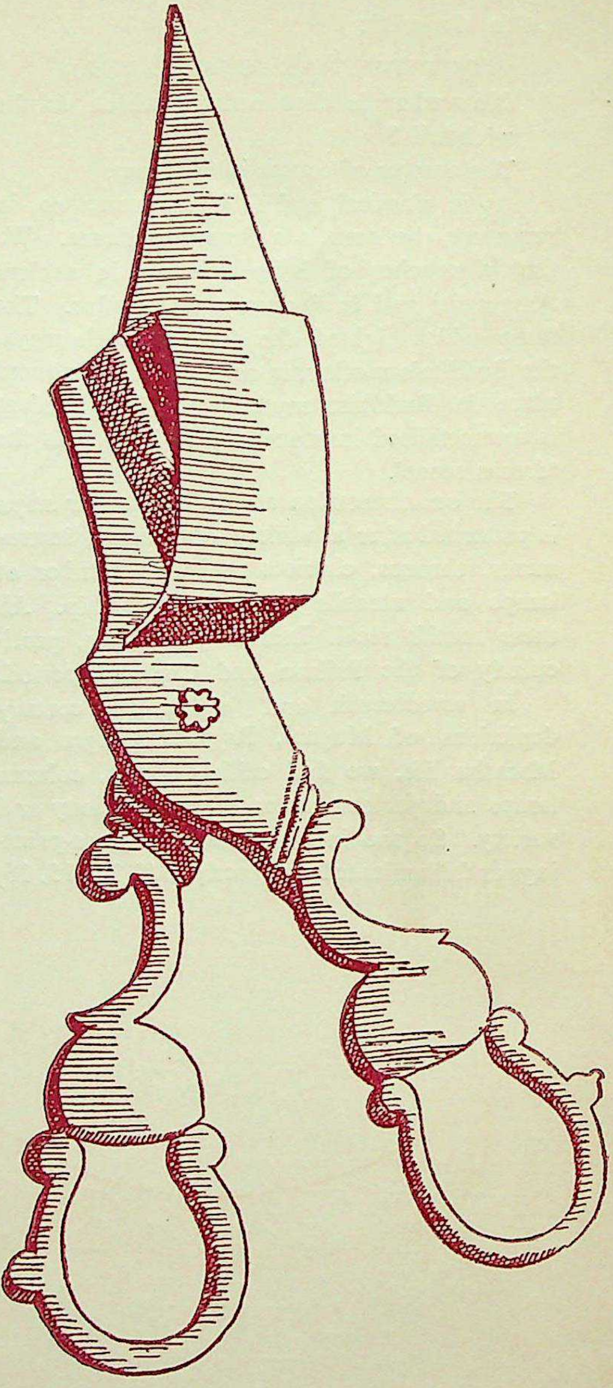
There used to be a whole system of reading omens from the shape and colour of the flame and the tip. A Sanskrit text, *Purushottama-Māhātmya*, says :

रुक्षैर्लक्ष्मीविनाशः स्यात् श्वेतैरन्नक्षयो भवेत् ।
अतिरक्तेषु युद्धानि, मृत्युः कृष्णशिखांषु च ।

Drying-up flames indicate the destruction of wealth; white flames indicate the waste of sustenance; flames that are very red indicate wars, and black flames indicate death.

Coloured tips were the omen of dangers such as loss of wealth and food, of wars and death. There were conventions in regard to the direction in which the tip should tend. It was considered inauspicious if the lamp was put out by the breeze or if it slipped from the hand. It was not to be blown out. It was to be 'sent off' or 'pacified' with a wave of the hand or the end of a garment. The latter convention is still followed all over India.

The *Deepa-Shastra* lays down the right method to light the lamp. It also prescribes how and when oil or *ghee* is to be used. It say : "Ghee from cow's milk is the best. In



23. A pair of scissors used to put out stand-lamps. Height 18 cm. 18th century, Deccan.

its absence use oil of mustard. The wick should be of *deva-kapas* (cotton), should be hand-made and should have seven fibres." According to these rules, a specially designed oil-can is to be used to replenish oil in the lamp and a special pair of tongs to adjust the wick or to brush off soot (f. 23, 104, 105). The tip of the flame should be clean and gracefully spread over.

In few other countries could there be such a wealth of imagery and symbolism built around the lamp. The lamps in use at present can be broadly classified as belonging to five main cults : Saiva (f. 66), Vaishnava, Gānapatya (f. 9), Soura and Shākta (f. 19). In the Saiva lamps the forms of Salunka, Nandi, Nāga and sometimes Kirtimukha predominate. The Vaishnava lamps display the chief emblems connected with Vishnu, namely, Sankha, Chakra, Gada, Padma, Garuda and Tripundra. As Lakshmi is the chief goddess of the Vaishnavas, we find excellent craftsmanship lavished on the Gajalakshmi lamps. Lamps of the Gānapatya cult mostly represent Ganesha as also Gaja, Mushaka, Sarpa, Sivalinga, Riddhi and Siddhi. The Souras are Sun-worshippers. Their lamps are magnificent like the Sun Temple at Konarak in Orissa. The Shāktas worship such manifestations of Shakti as Kala-Bhairav, Kalpanta-Bhairav, Kali and Bhairavi. *Sadhus* of the *hathayogi* persuasion carry a special lamp made of sea-shell.

Twenty-five centuries ago Gautama Buddha preached: "Oh, monks ! Human life is like a flame of the lamp and during this transitory life we should emulate the calm lamp. We want to attain immortality and Nirvana like the flame that goes out and mingles with eternity. There is no reincarnation for such a flame of life."

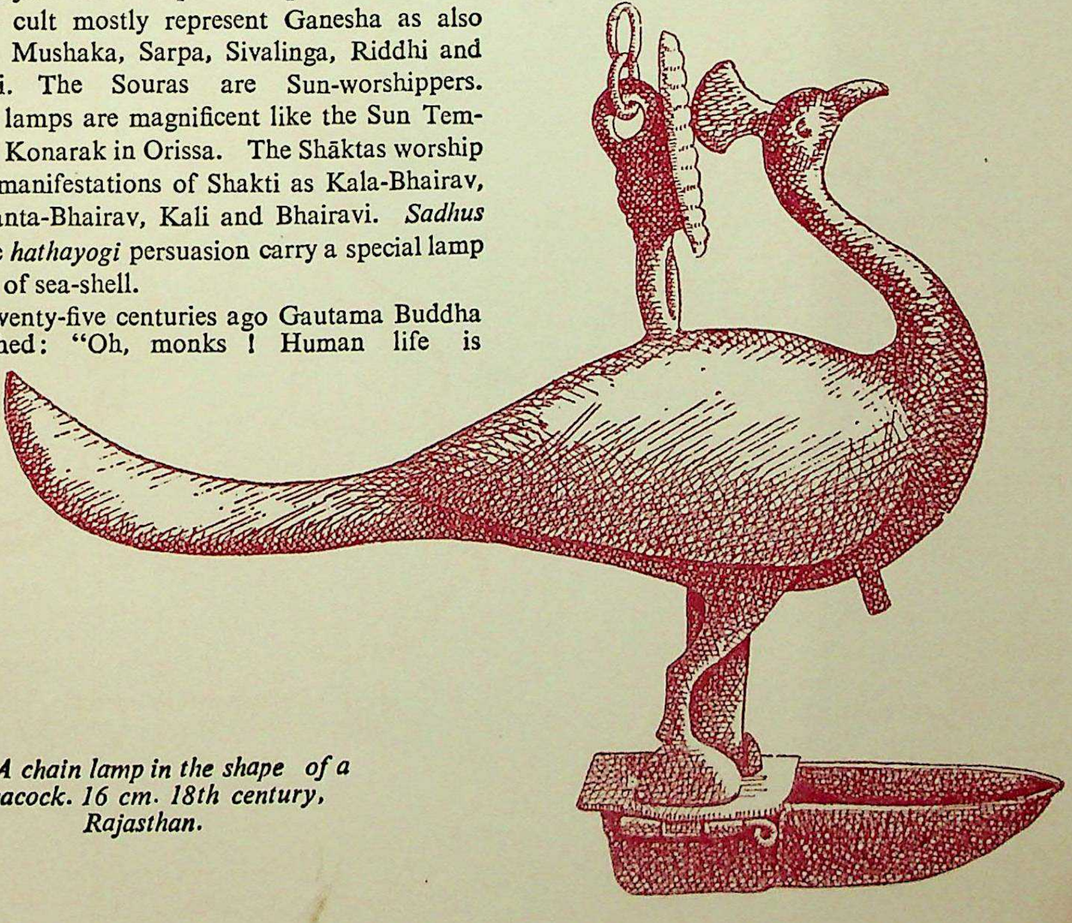
निव्वति धीरा यथायम पदीपो ।

—(Suttanipata 235)

Indian civilisation has been built around the worship of the sun, of fire and of the lamp. All foreign travellers in the past have made repeated references to the Indian lamp and the people's reverence for it. Without these three symbols of light and life all would be darkness and ignorance.

O lamp, form of the Supreme Spirit,
Everlasting light of lights, protect me from perdition.
I salute thee.

भो दीप ! ब्रह्मरूपस्त्वं ज्योतिषां ज्योतिरक्षयः ।
त्राहि मां निरयात् घोरात् दीपज्योतिर्नमोऽस्तु ते ॥



24. A chain lamp in the shape of a peacock. 16 cm. 18th century, Rajasthan.

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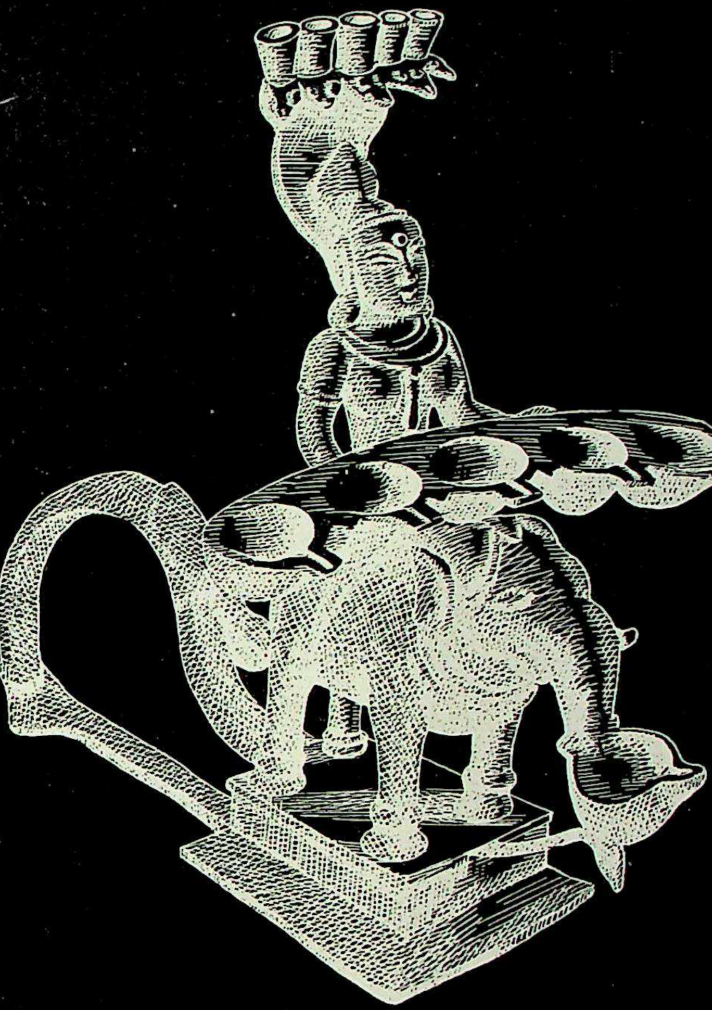
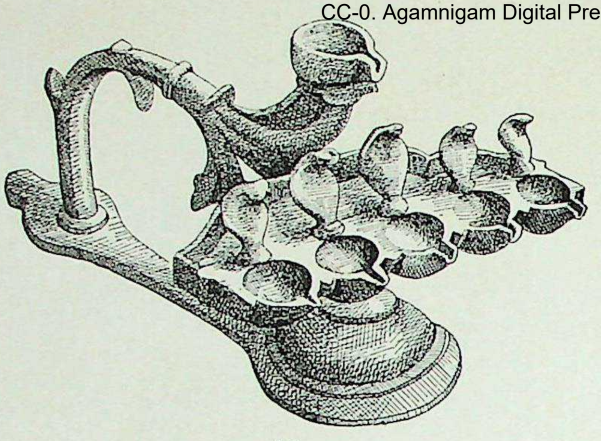
ARATI LAMPS



25. Deepa Lakshmi on an elephant, with a pilot lamp in the trunk and a Pancharati on its back. The crown of the Deepa Lakshmi is fashioned as a cobra head for holding incense sticks. Height 15 cm. 18th century, Karnatak.



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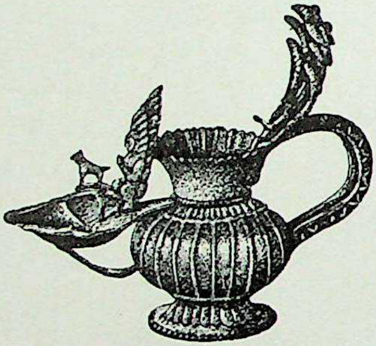
26. A votive lamp with a pilot lamp at top and serpent hoods behind the bowls. Height 14 cm. 17th century, Deccan.

27. Naga Kumbha Deepa, a lamp with the motifs of a pot and a serpent. Height 19 cm. 18th century, Nepal.

28. A votive lamp from South India. Height 9 cm. 17th century.

29. Mayoora Dhuparati. A votive lamp in the shape of a peacock. It has five lamp-bowls, and the body acts as a container for incense. Scented sticks can be stuck in the raised holder on the plumage. Height 25 cm. 18th century, Andhra.



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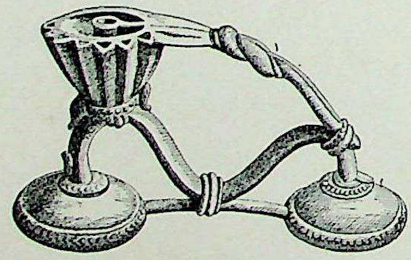

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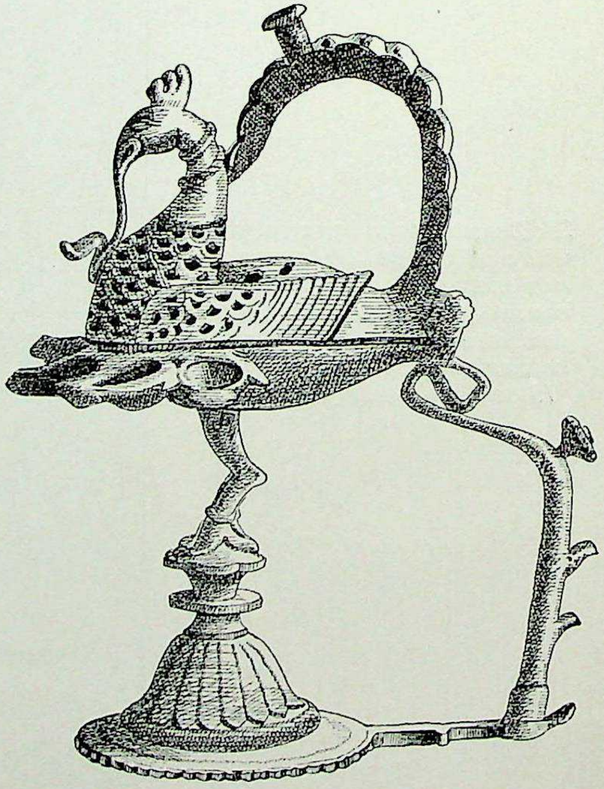

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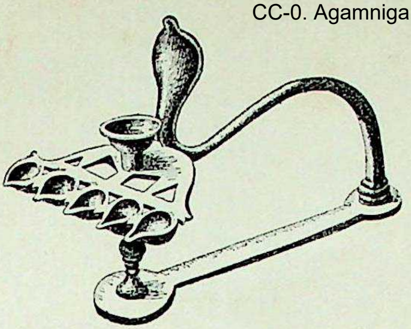

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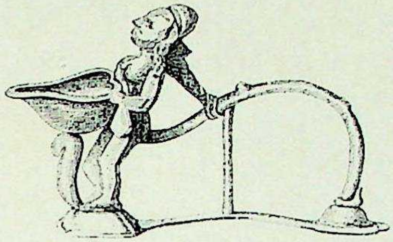

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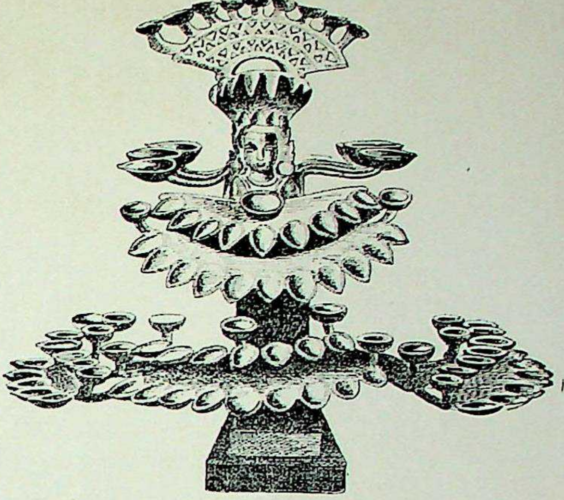

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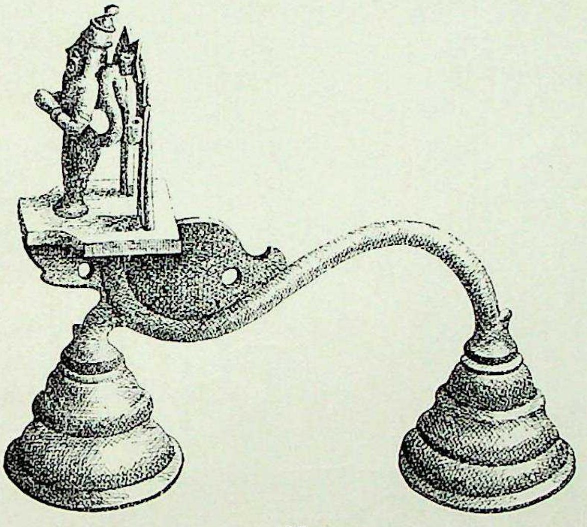

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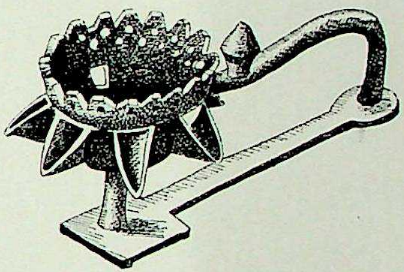

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30. A lamp from Deccan with space for five wicks and a special bowl for the burning of camphor. Height 13 cm. 18th century.

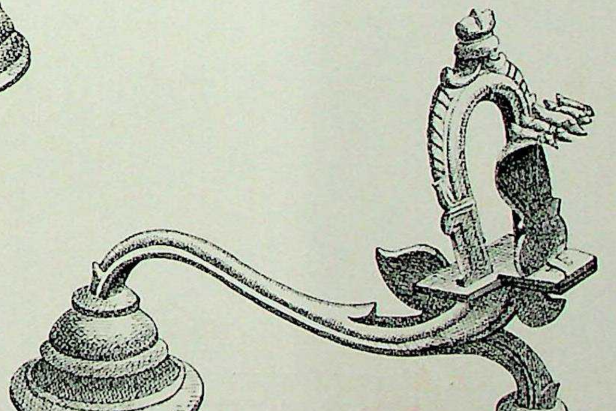
31. A folk votive lamp. Height 8 cm. 17th century, Deccan.

32. A Kakada Arati. Behind the figure of Hanuman, the monkey-god, are holes where small cotton slivers dipped in ghee are inserted and lit. Height 18 cm. 18th century, South India.

33. A large votive lamp of many wicks. 18th century, South India.

34. A votive lamp of the 17th century from South India, Height 6 cm.

35. Behind the cobra hood are holes where, as in the case of 32, cotton slivers dipped in ghee are inserted and lit. Height 21 cm. 18th century, South India.



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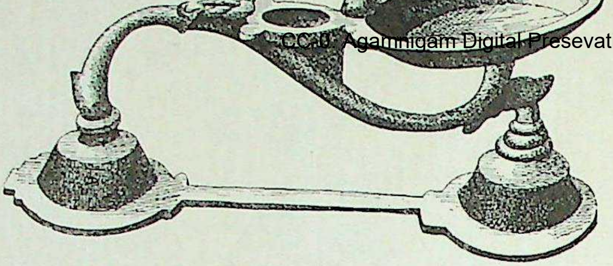

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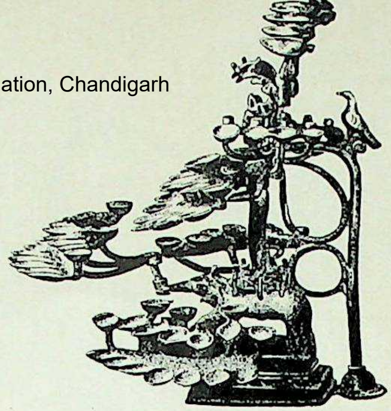

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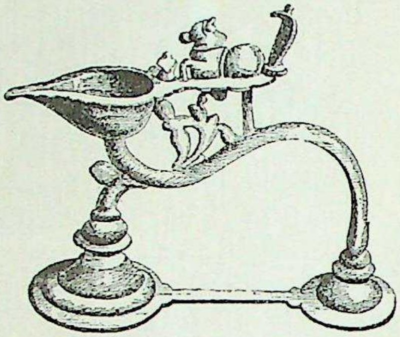

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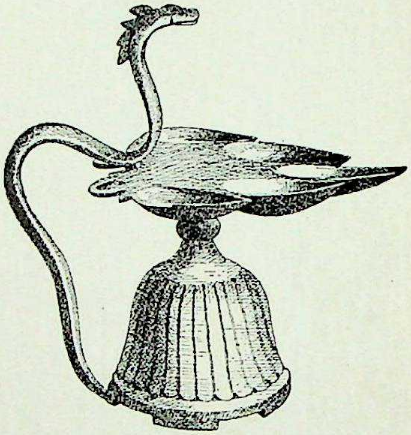

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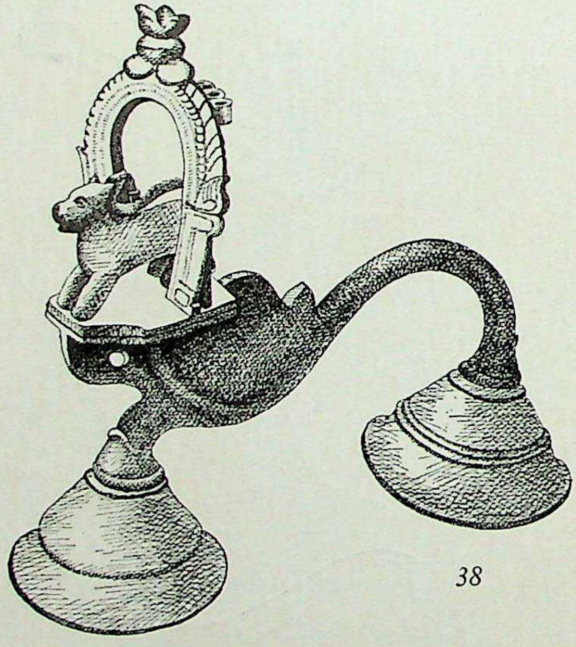

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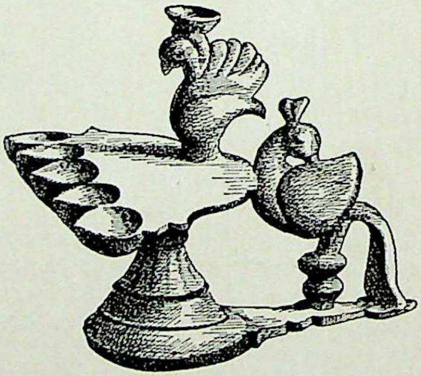

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36. A lamp with a bowl for burning camphor. Height 9 cm. 18th century, Deccan.

37. Note the serpent, the bull (Nandi) and the 'linga'. Height 11 cm. 17th century, Deccan.

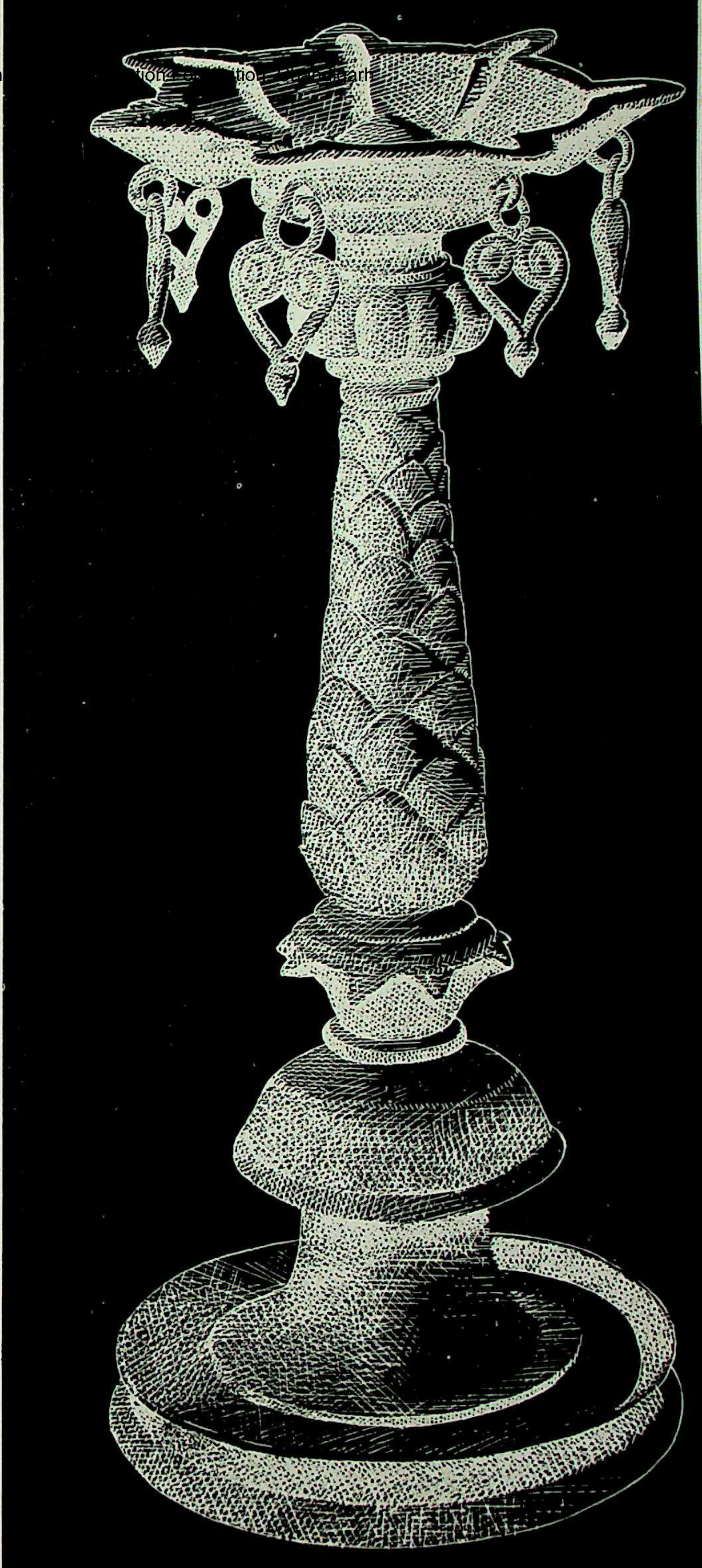
38. This is also a 'Kakada' lamp like 32 and 35. Height 21 cm. 18th century, South India.

39. Side view of the lamp shown in 33. A bird is depicted resting on the handle.

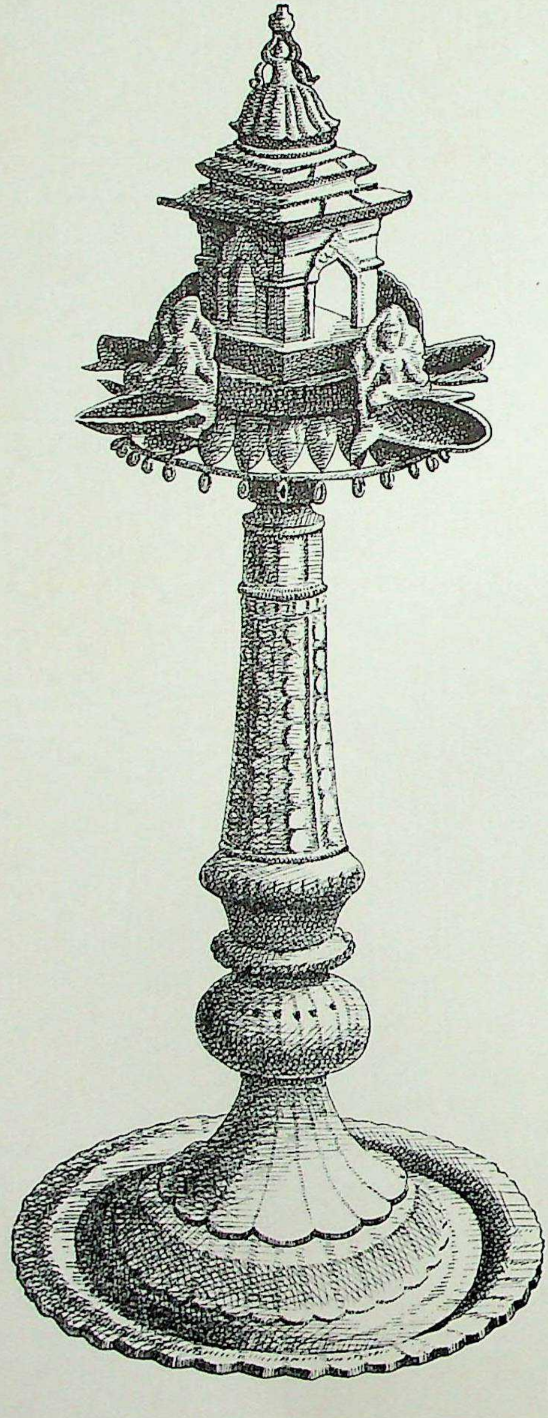
40. The curve of the dragon in this lamp is balanced by the bulge and mass of the bowl. Height 18 cm. 19th century, Nepal.

41. This Pancharati depicts a pair of parrots. Height 18 cm. 17th century, Deccan.

STANDING LAMPS

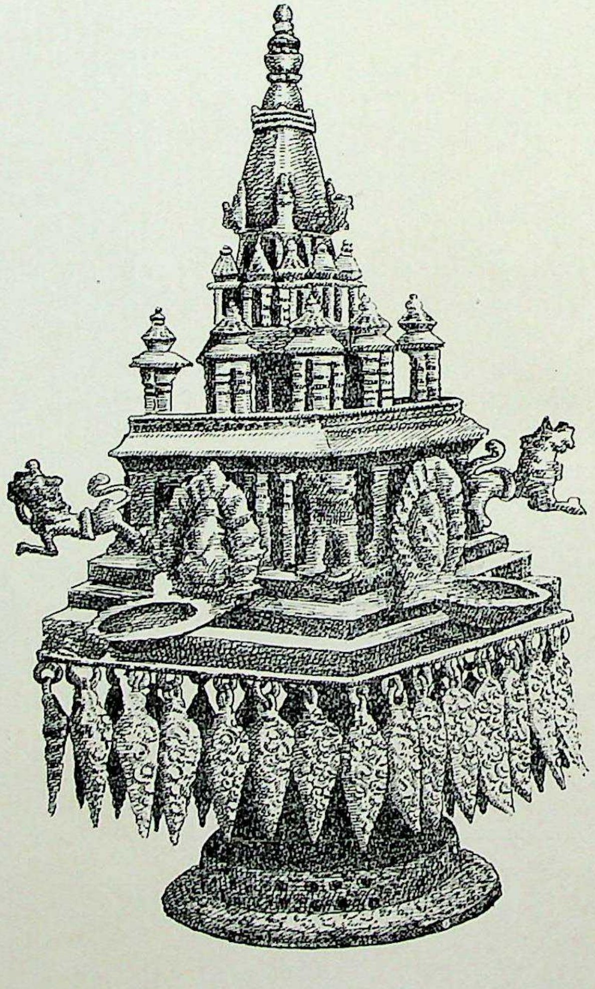


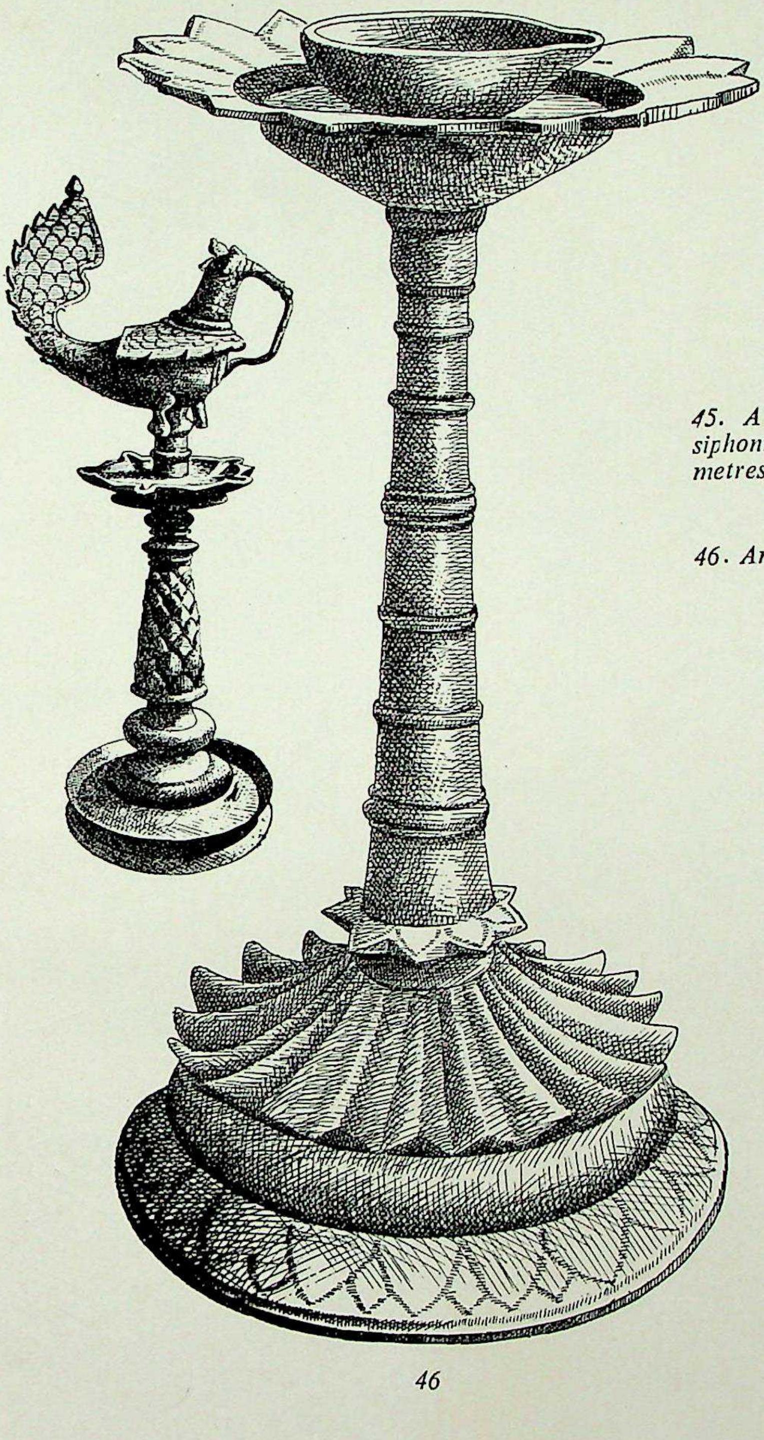
42. A standing lamp of the 19th century from Nepal. Height 21 cm.



43. A temple is depicted at the top of this lamp. Height 59 cm. 18th century, Nepal.

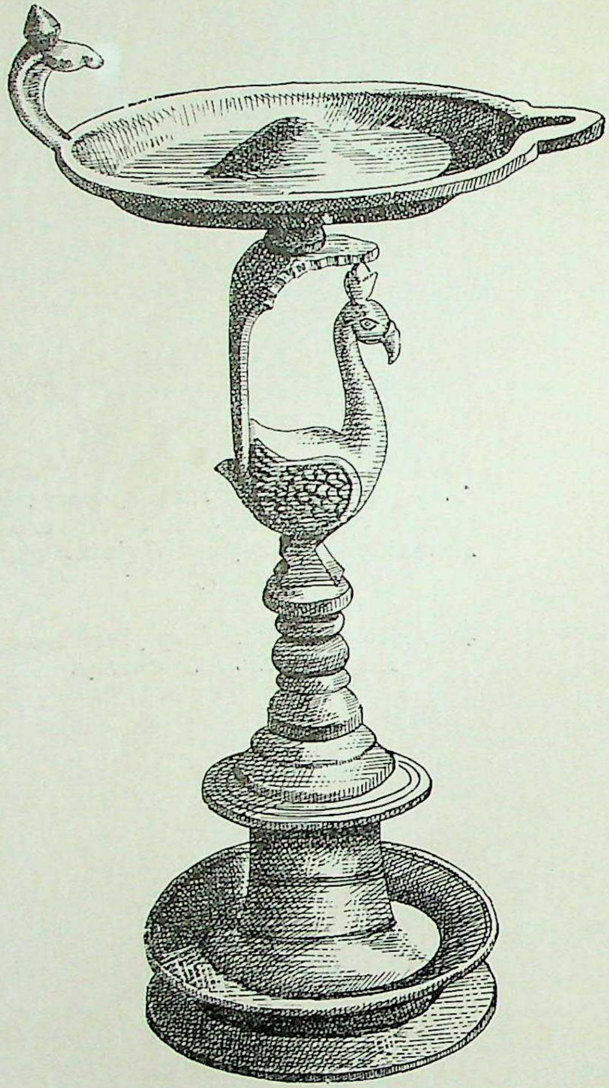
44. Another lamp in the form of a miniature temple. Height 62 cm. 18th century, Nepal.



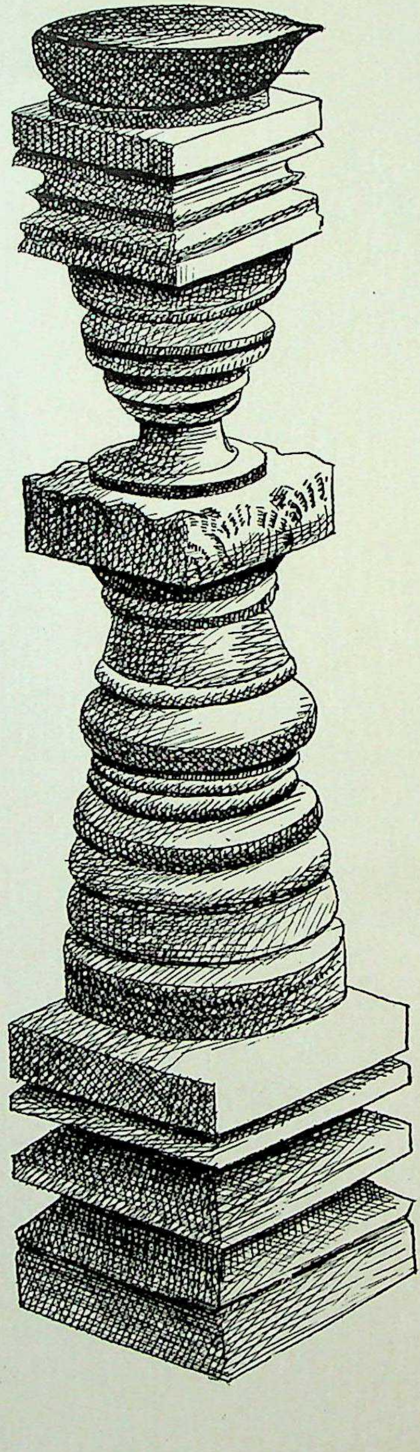


45. A peacock-shaped standing lamp with siphonic arrangement. It is 60 centimetres high and is from Gujarat. 18th centutry.

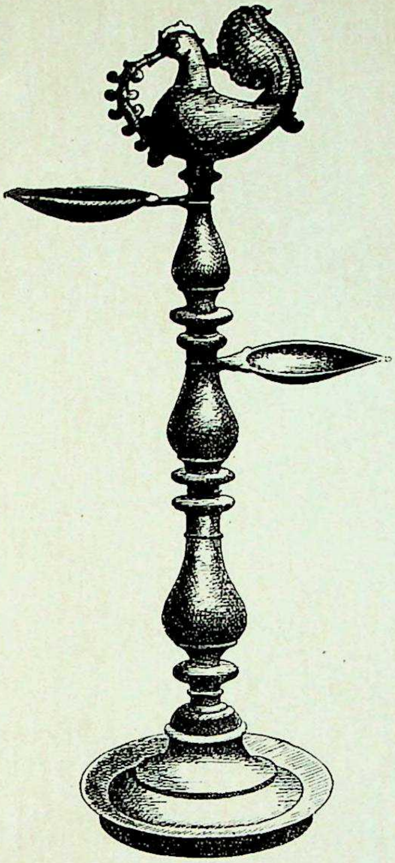
46. An elegant stand lamp from Bengal Height 25 cm. 18th century.



47. A peacock is depicted as holding a bowl with a cobra head. Height 26 cm. 17th century, Deccan.



48. A wooden stand supporting a small lamp. Height 36 cm. 19th century, South India.



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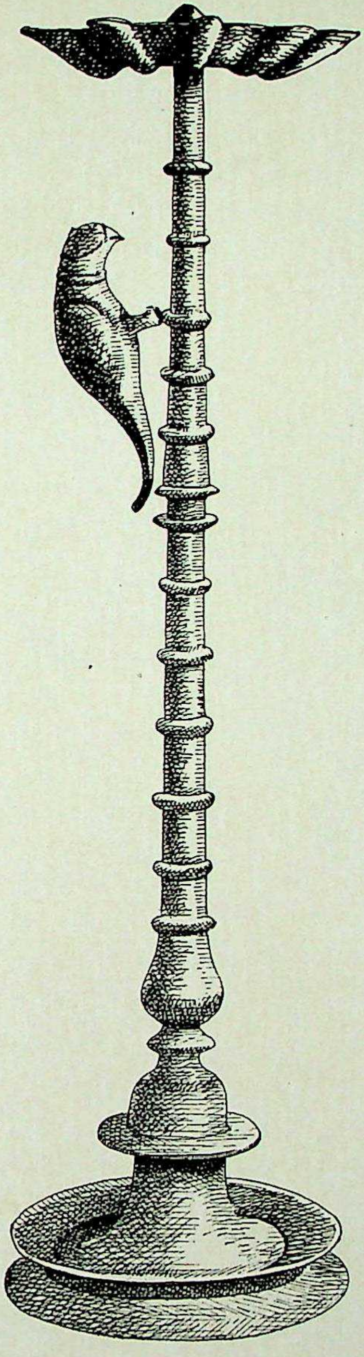

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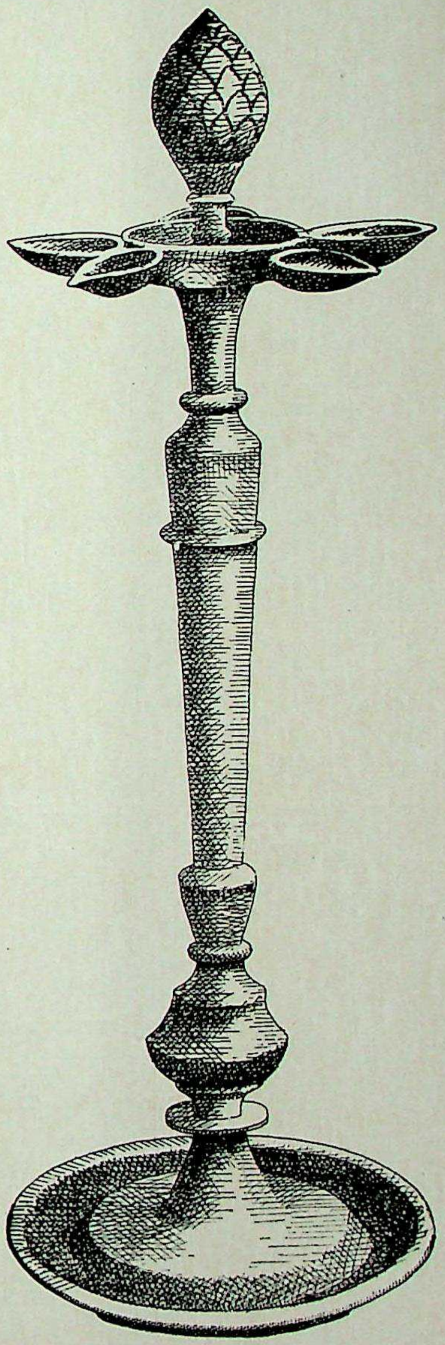
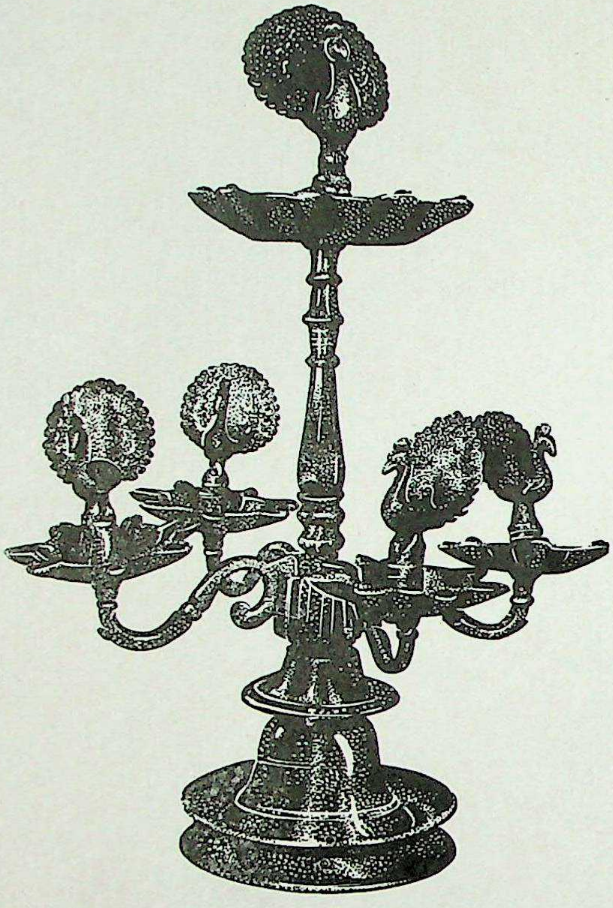


51

49. Guru-Sishya Deepa. A stand-lamp used in 'gurukulas' when the teacher imparted instruction to the novice. Height 97 cm. 17th century, South India.

50. A handsome lamp showing a parrot climbing up the stand. Height 130 cm. 17th century, Deccan.

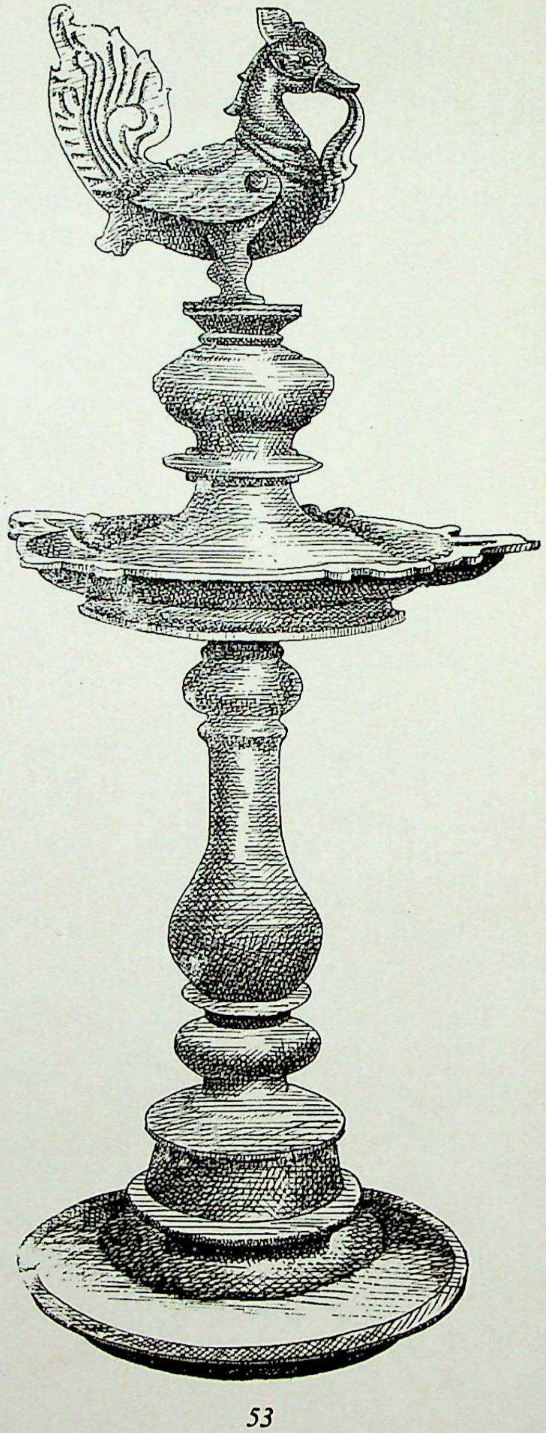
51. A votive lamp from Kerala with five bowls. Height 103 cm. 17th century.



52

52. Five peacocks are shown at dance on this branching stand-lamp of the 19th century. Height 110 cm. Deccan.

53. The figure of a swan tops this lamp from South India. Height 75 cm. 17th century.

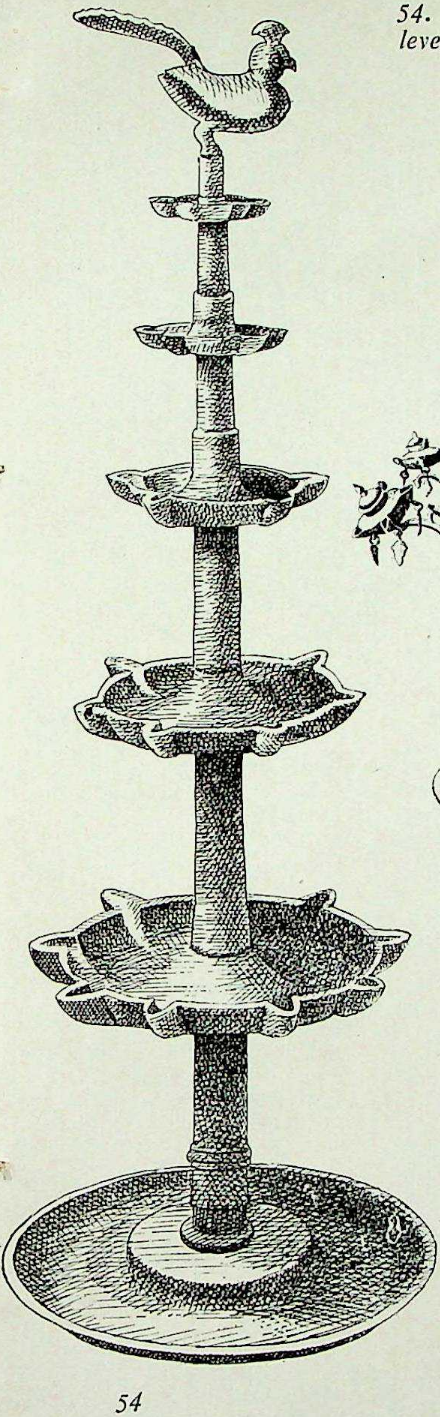


53

54. A lamp with five bowls at varying levels and a bird on the top. Height 79 cm. 19th century, Gujarat.

55. A lamp in the shape of a small flowering plant.

56. A portable lamp-stand with five wicks Height 28 cm. 17th century, Andhra.



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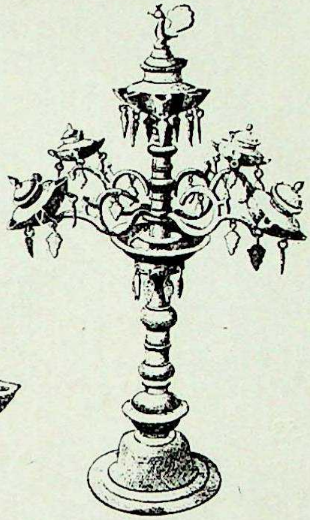

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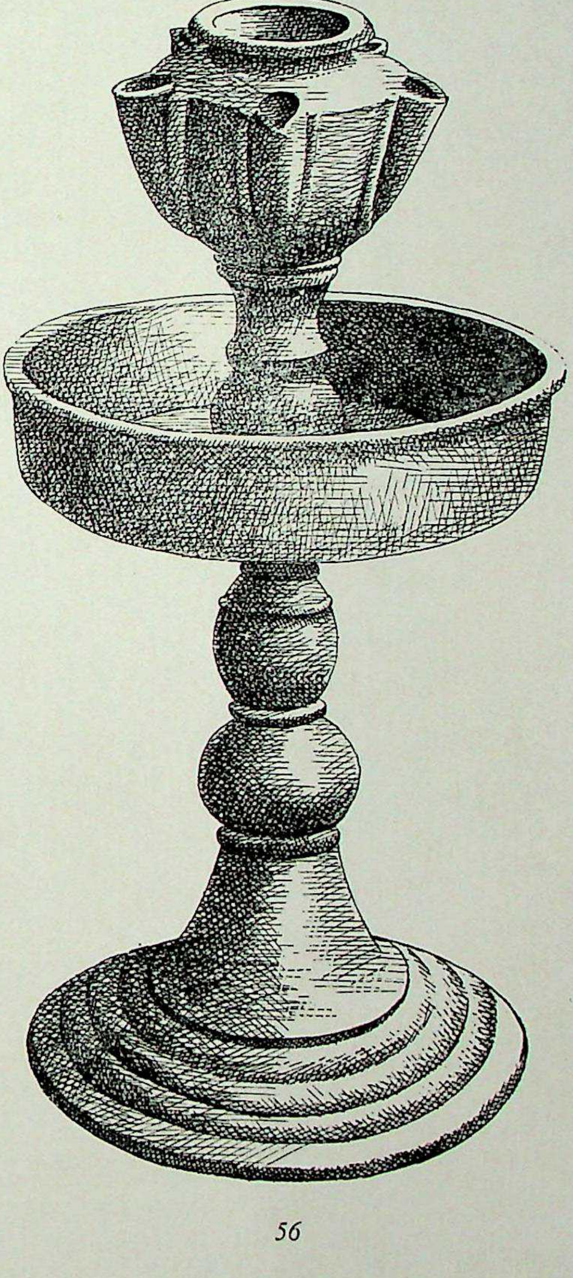

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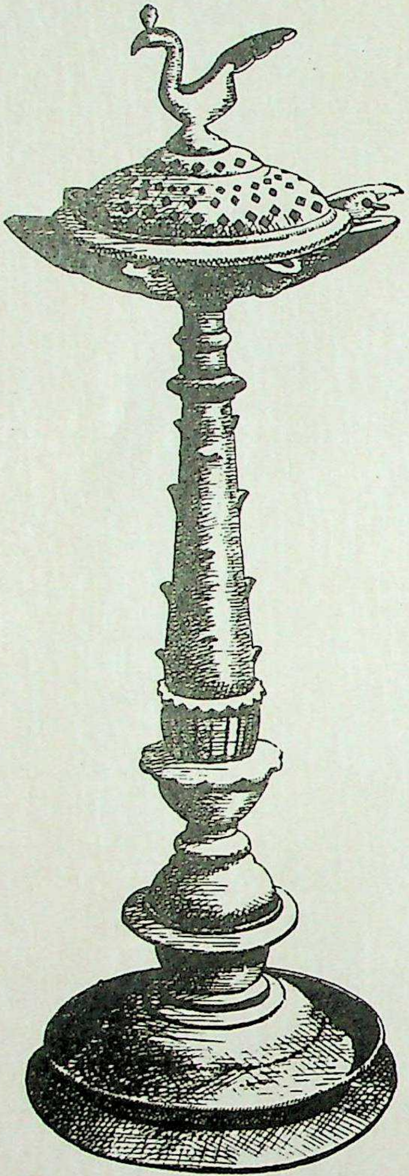

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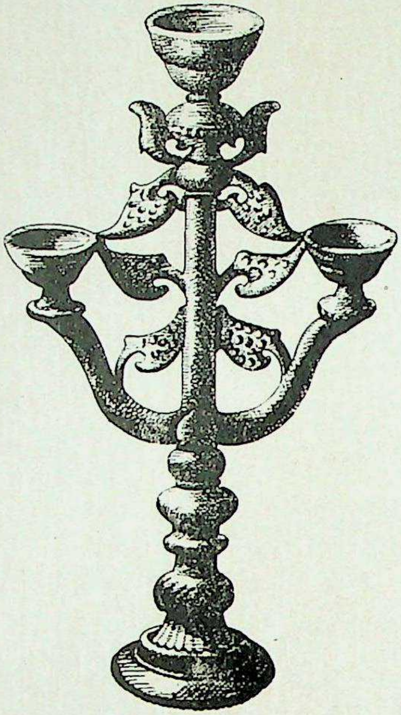

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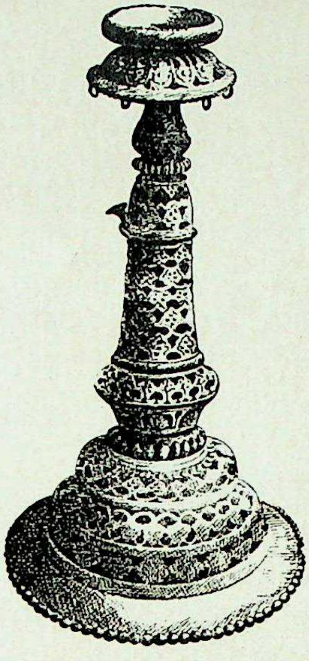


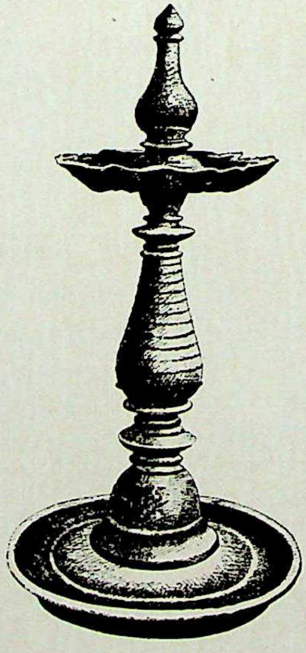
59

57. A 17th-century votive lamp from the Deccan. Height 63 cm.

58. A stand-lamp for lighting camphor. Height 22 cm. 19th century, Nepal.

59. An exquisitely wrought lamp from Nepal. Height 55 cm. 18th century.

60. A solid brass votive lamp or 'samayee.' Height 65 cm. 17th century, Deccan.



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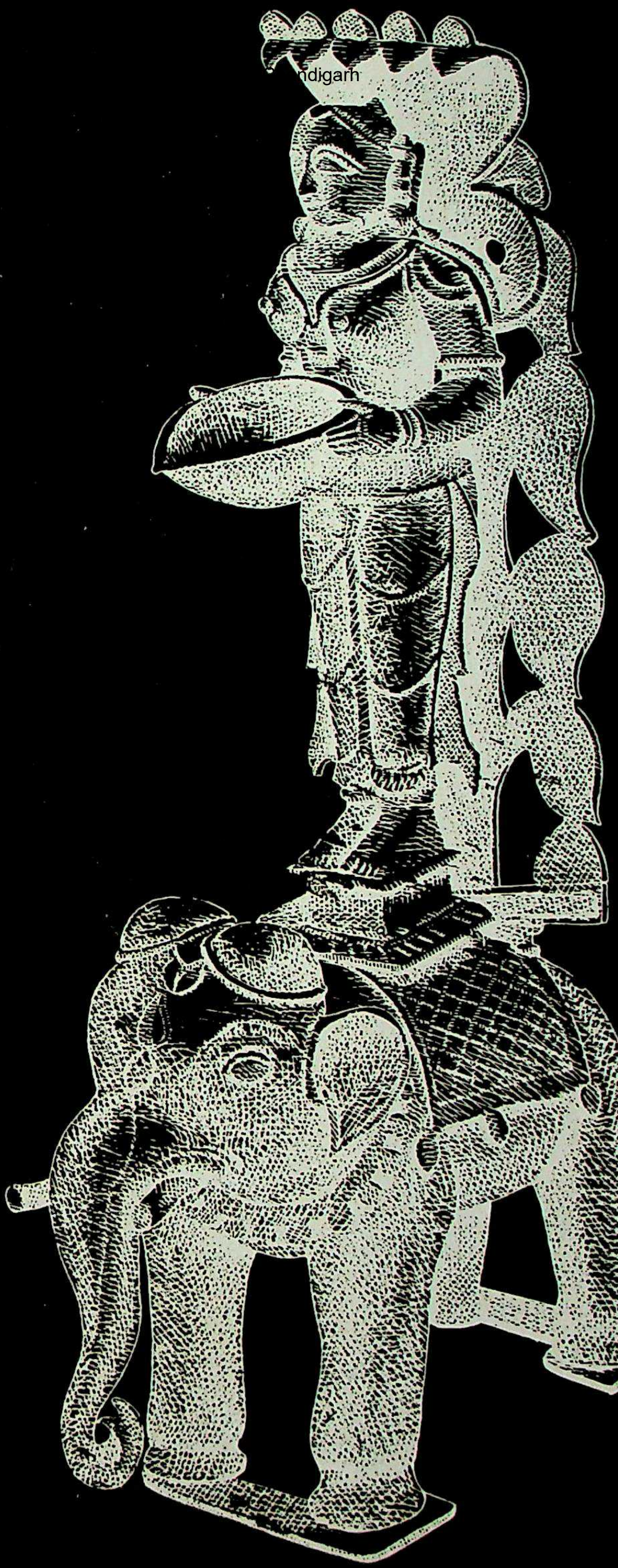
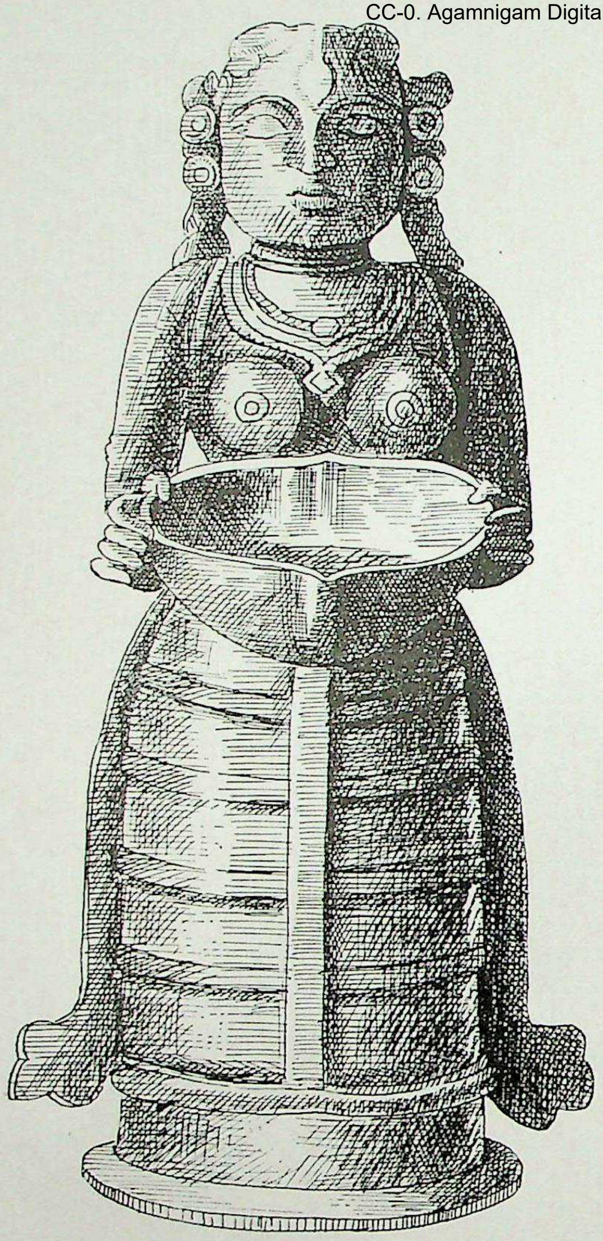
DEEPA LAKSHMIS

And Ganesha Lamps



61. Deepa Lakshmi standing on an elephant with the lamp bowl in her hand and a hooded cobra protecting her. Height 43 cm. 18th century, Deccan.



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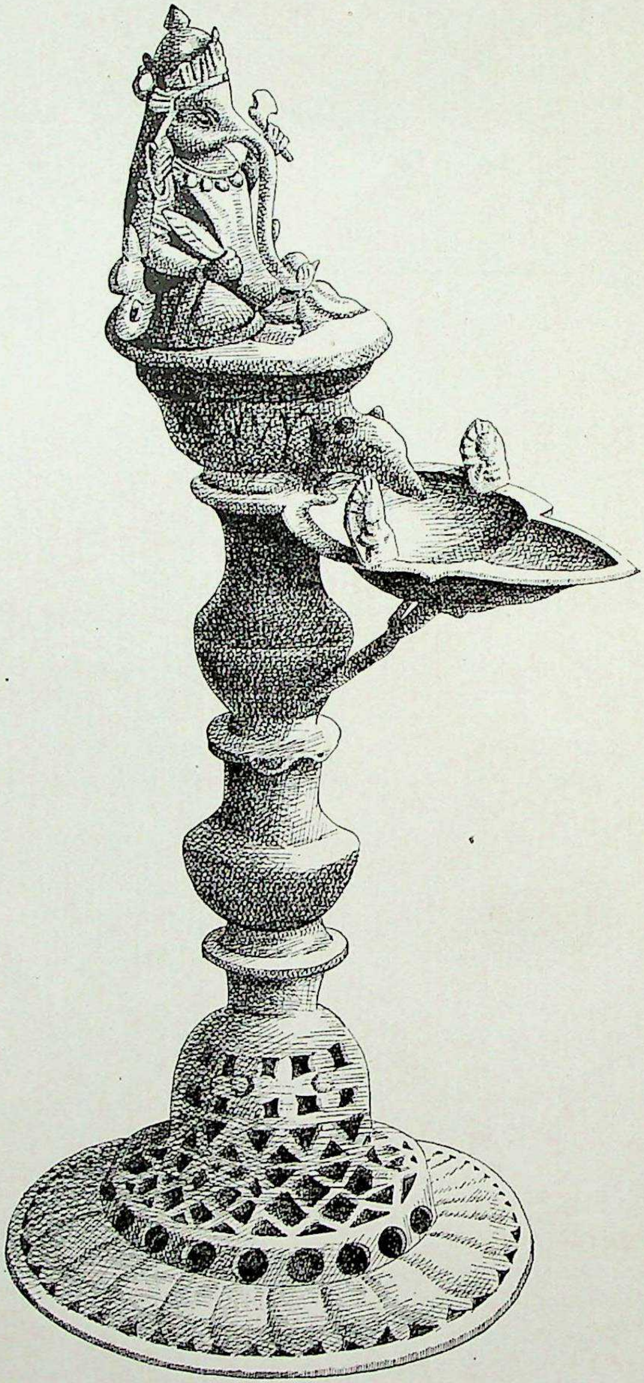
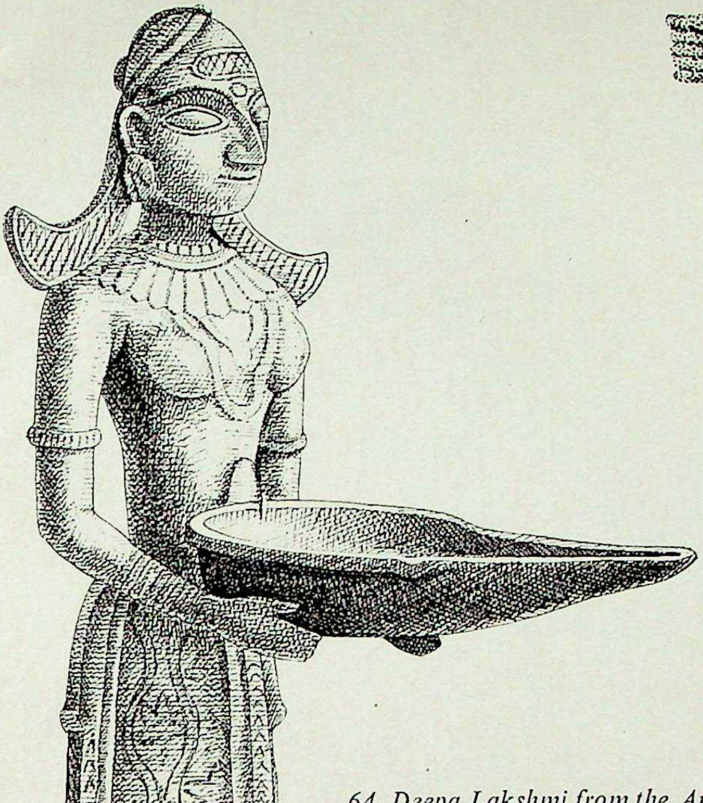


63

62. Deepa Lakshmi from Gujarat. Height 15 cm. 17th century.

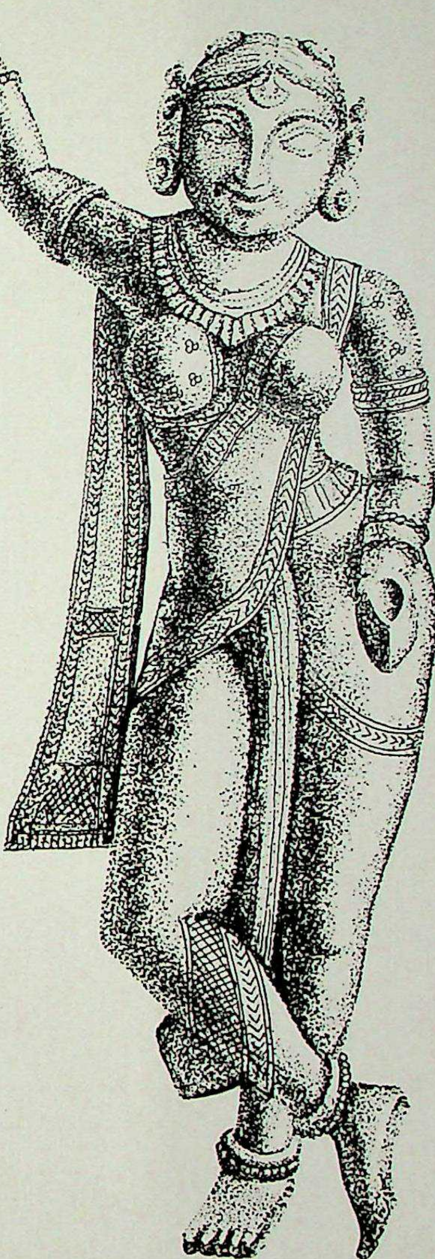
63. A Ganesha lamp of the standing variety. The tip of the wick is to peep out of the mouth of the mouse as in 9. Height 42 cm. 18th century, Nepal.



64

64. Deepa Lakshmi from the Andhra region. Height 31 cm. 18th century.

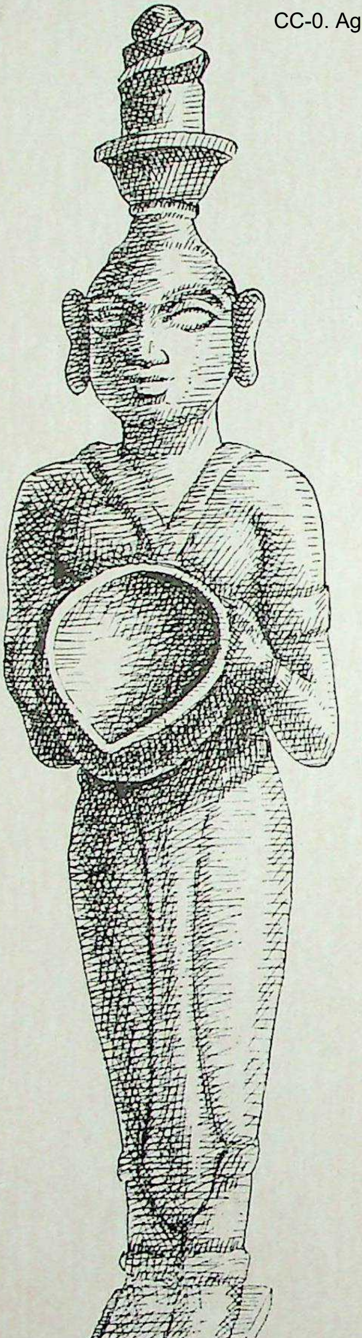
65. Another graceful Deepa Lakshmi, a tribute to the craftsman's skill. The bowl is in the left hand and the oil flows to it by siphonic arrangement. Height 25 cm. 17th century, Deccan.



65

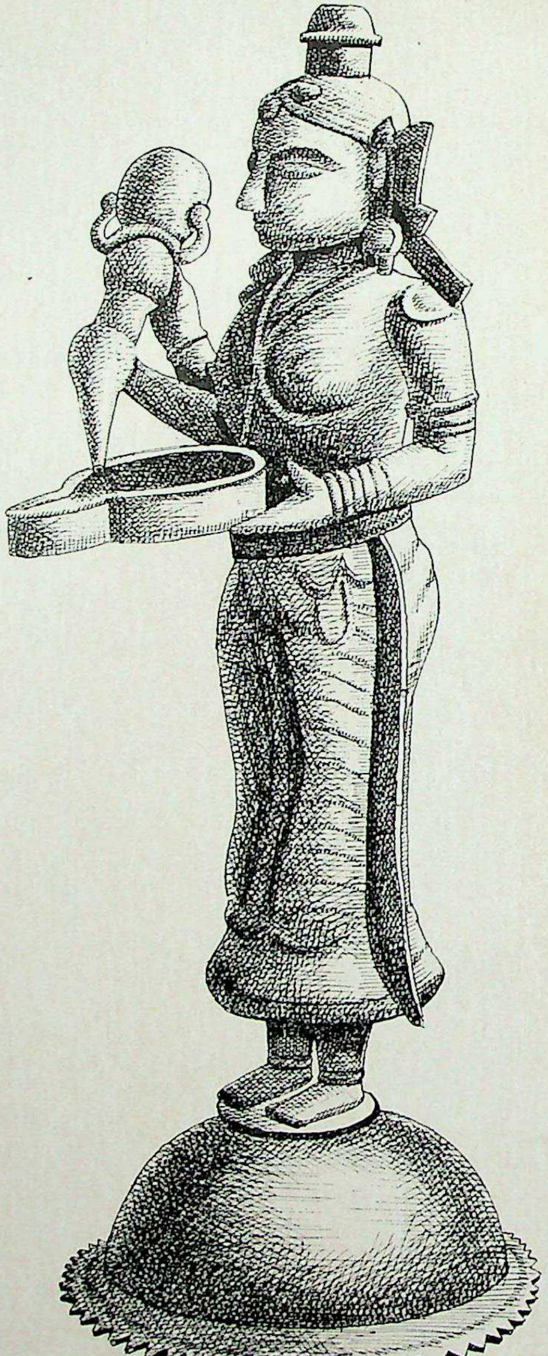
67. Deepa Lakshmi with a conch. The oil held in the body of the image flows to the bowl through the conch. Height 40 cm. 18th century, Deccan.

68. Deepa Lakshmi depicted as a maiden in Rajasthani costume. Height 15 cm. 17th century, Rajasthan.



66

66. Deepa Lakshmi figure, with the 'linga' on her head. Height 13 cm. 17th century, Deccan.



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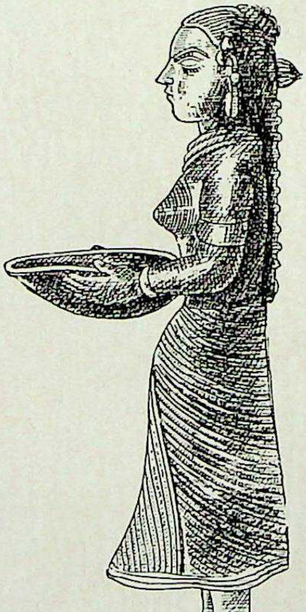

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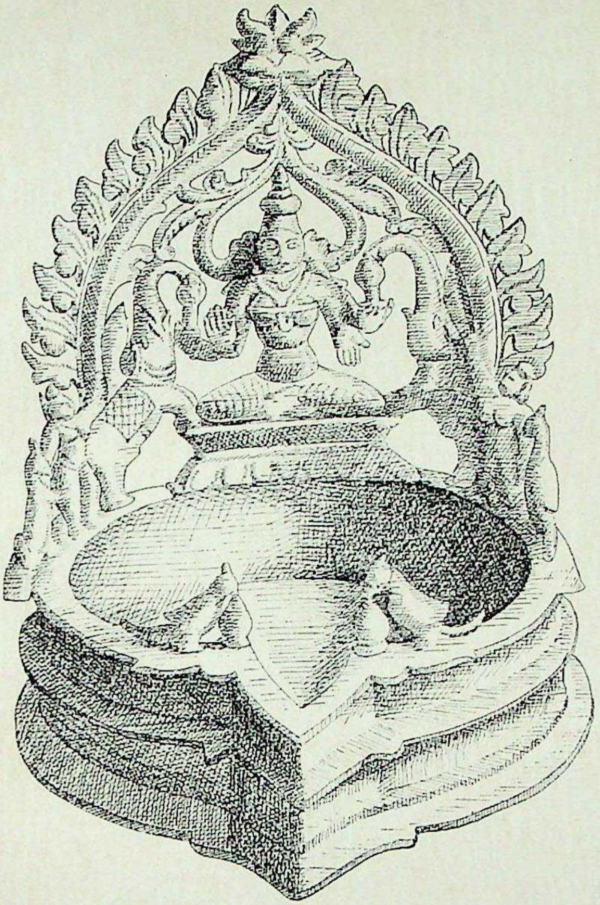
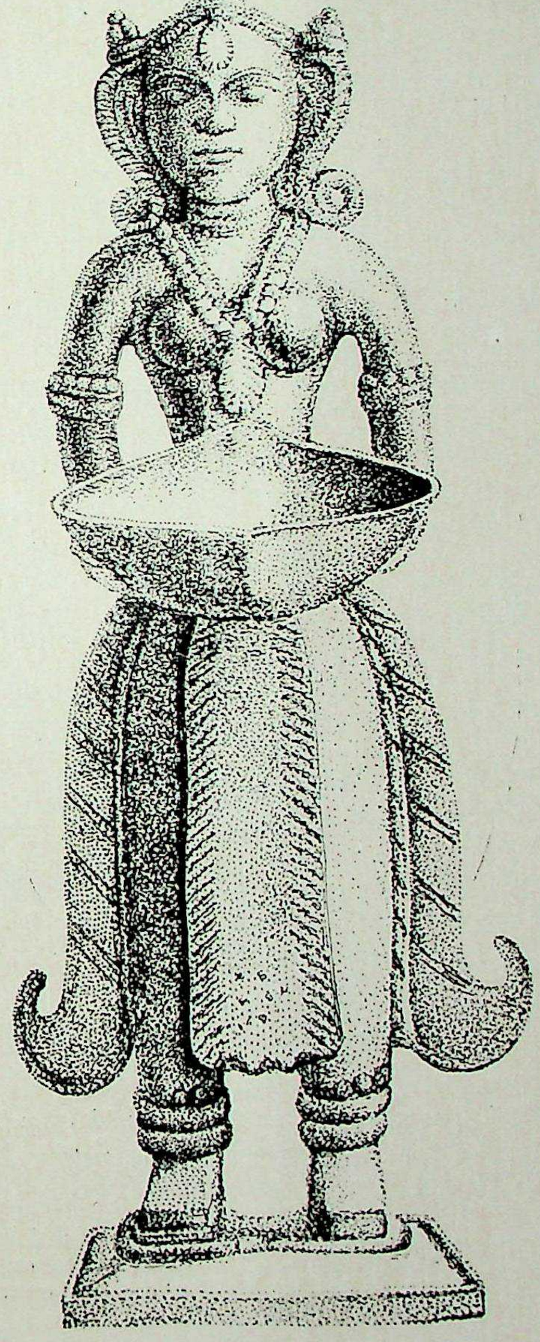
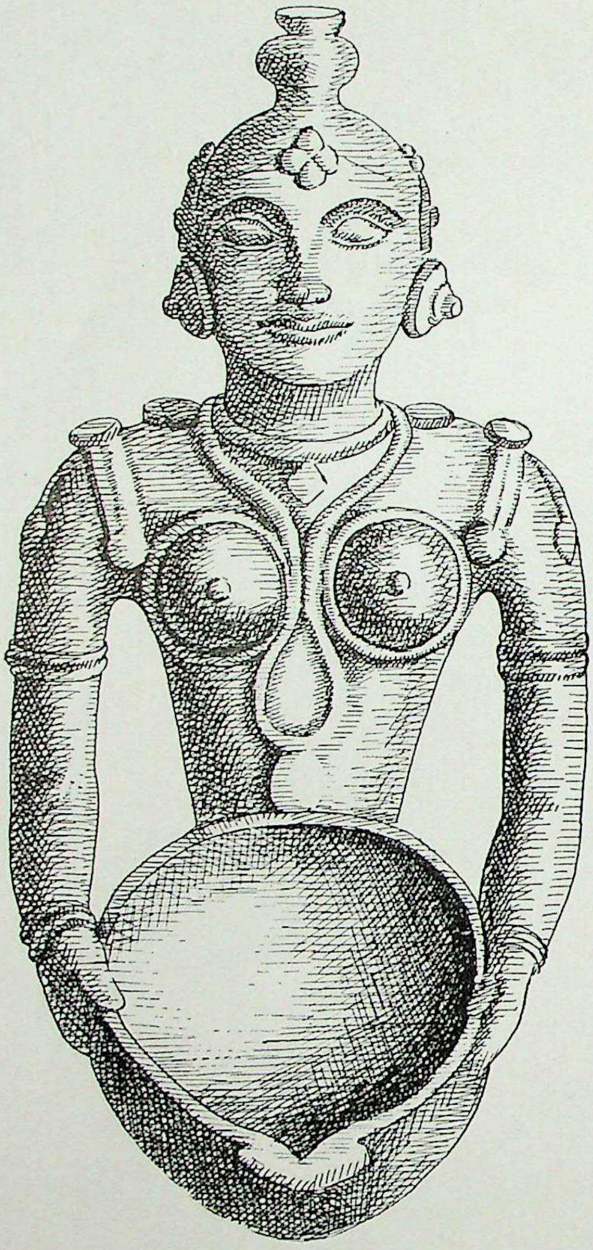


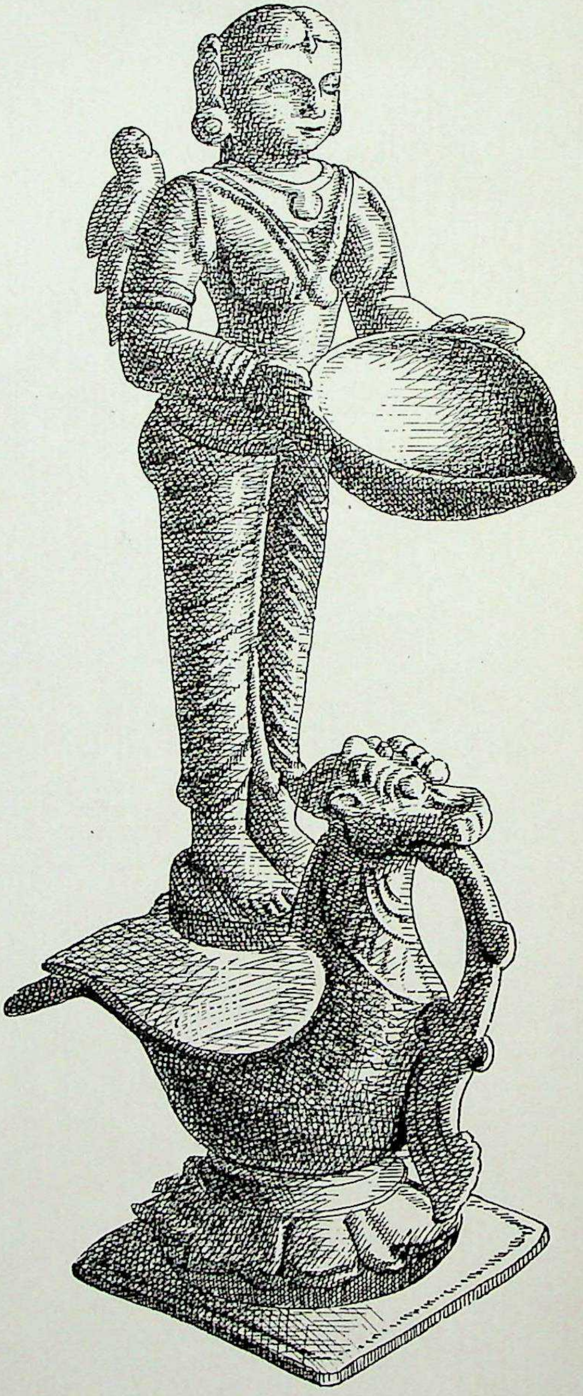
69. *Gajalakshmi lamp with parrots on the rim of the bowl. Height 19 cm. 19th century, South India*



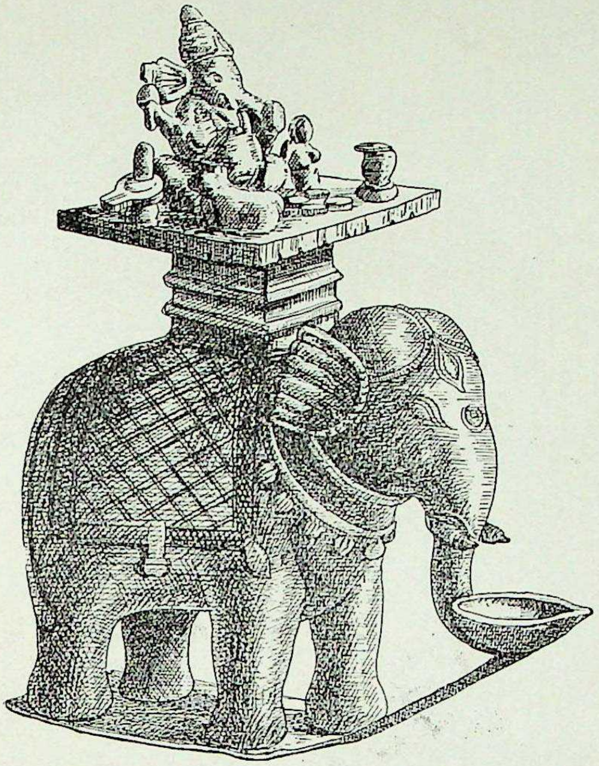
70. *Deepa Lakshmi from the Andhra area. Height 19 cm. 17th century.*



71. Deepa Lakshmi. Half figure with a bowl. Height 12 cm. 18th century, Deccan.



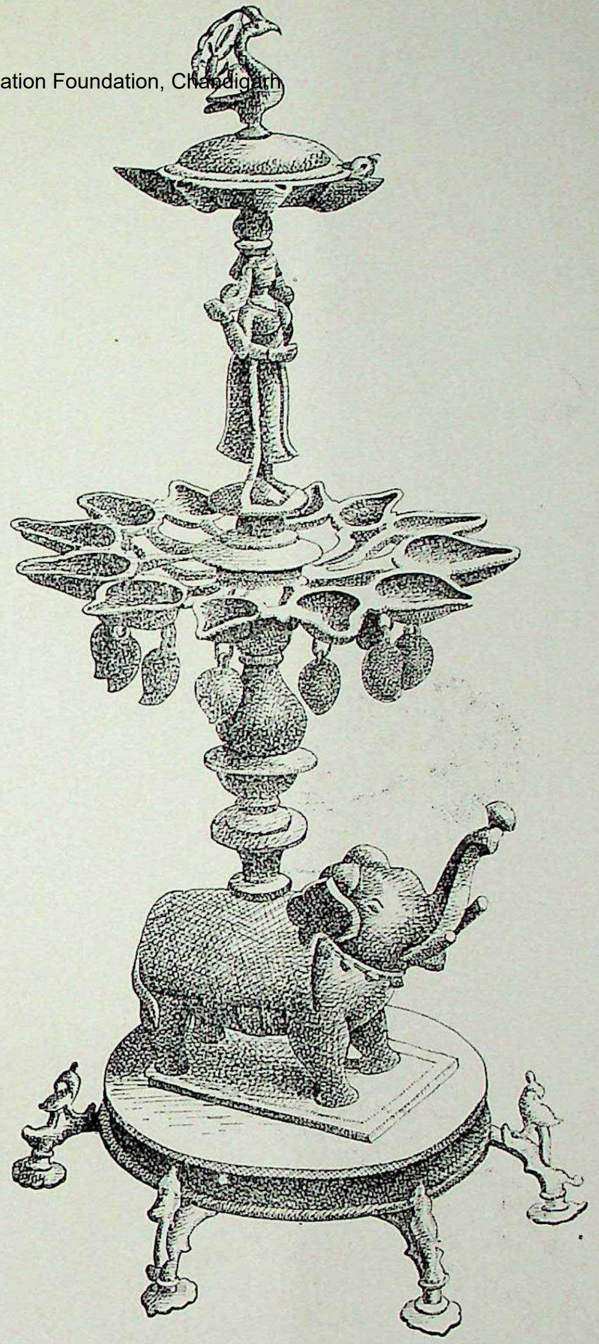
72. Deepa Lakshmi stands on a bird which has a lion's head. A parrot is perched on the shoulder. Height 27 cm. 17th century, South India.



73

73. *Above: Ganesha rides anelephant, surrounded by Shivalinga, Nandi and a cobra. The elephant holds a pilot lamp in its trunk. Height 14 cm. 17th century, Deccan.*

74. *Right : A Gajalakshmi lamp. Height 83 cm. 18th century, Gujarat.*



74

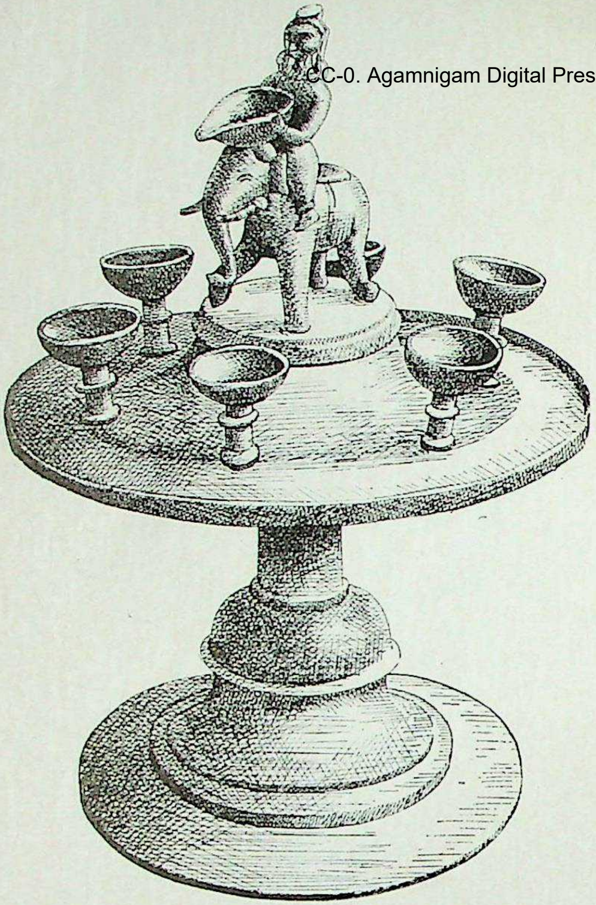
Next page:

75. *A Deepa Lakshmi on an elephant with a pilot lamp in her hand. Around the elephant are six bowls for burning camphor. Height 32 cm. 16th century, Gujarat.*

76. *Gaja Lakshmi from the Andhra area. Height 14 cm. 17th century.*

77. *A deity riding an elephant. Height 30 cm. 18th century, Gujarat.*

78. *A Gaja-Gouri lamp of Jain origin. Height 10 cm. 17th century Gujarat.*



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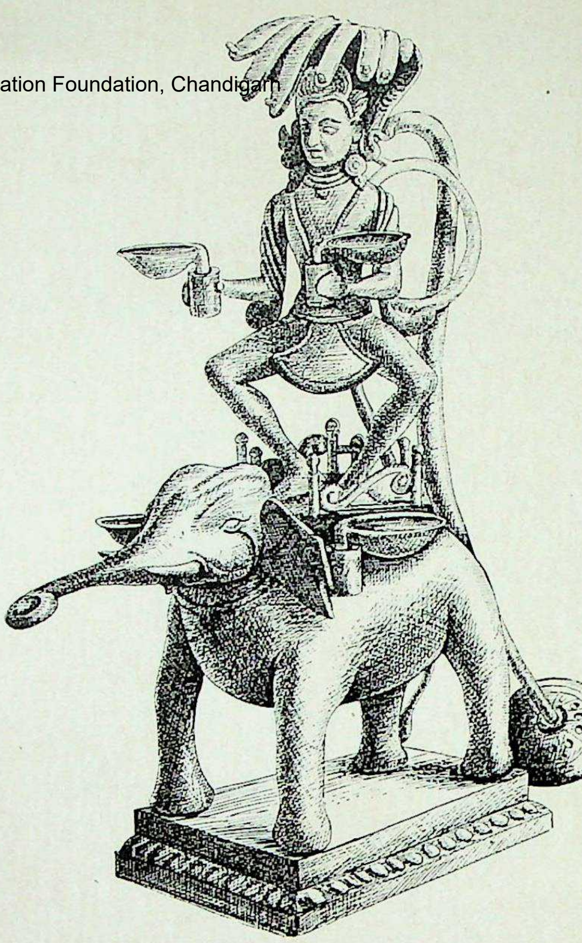

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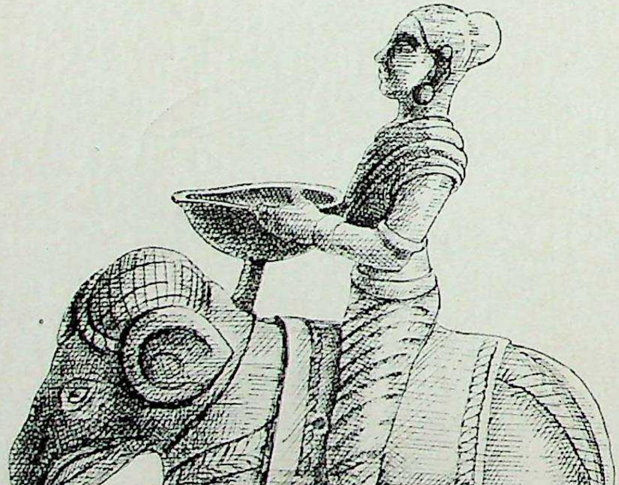

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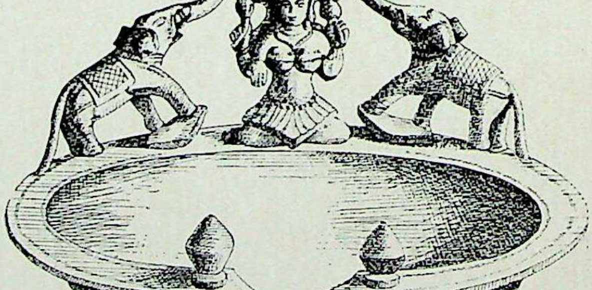

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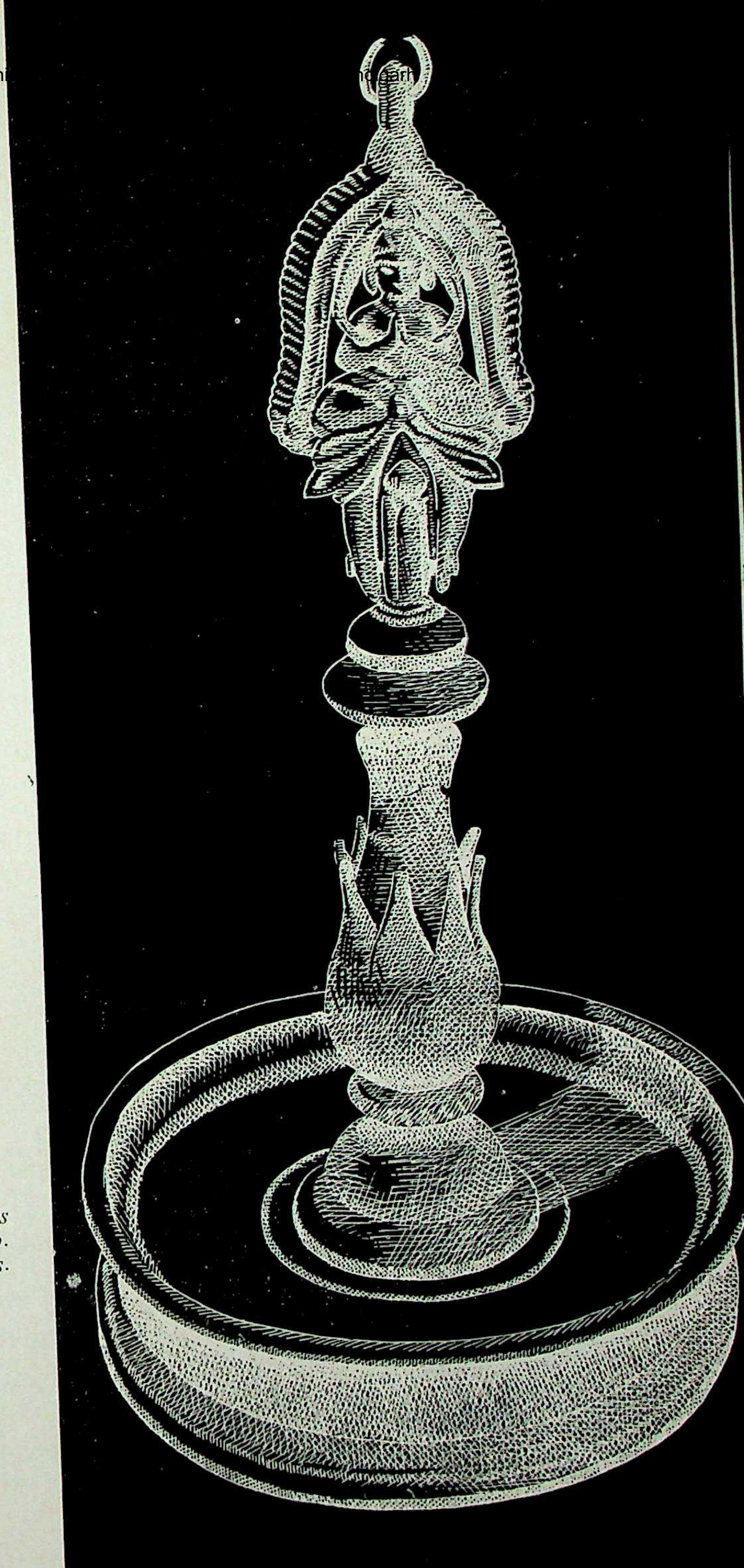
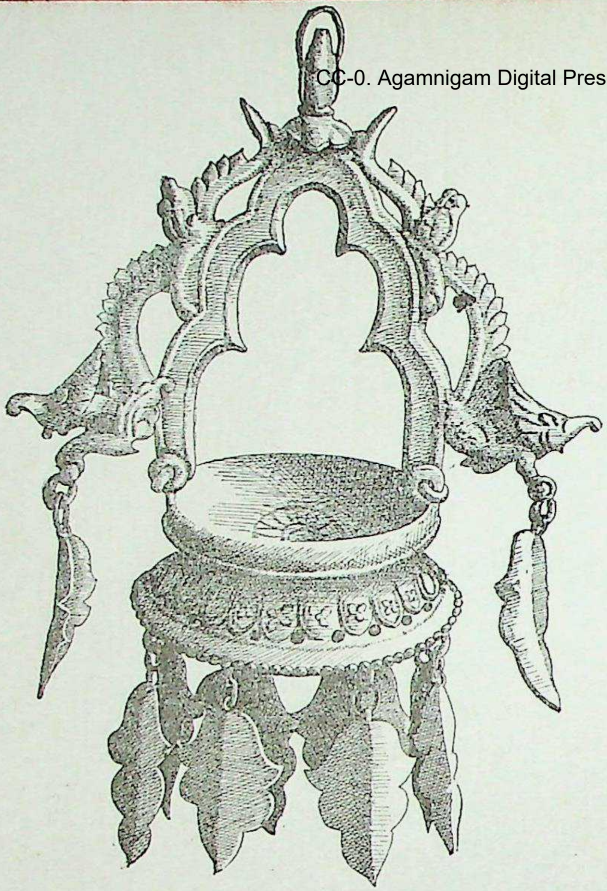
CHAIN LAMPS



79. Shakti, consort of Shiva, is represented on this chain lamp. The lotus base holds oil and wicks.



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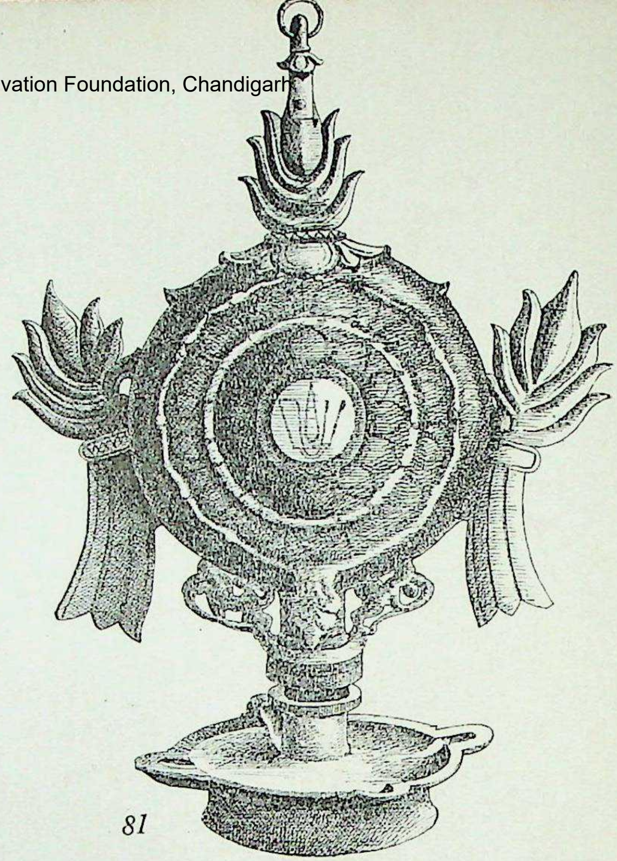
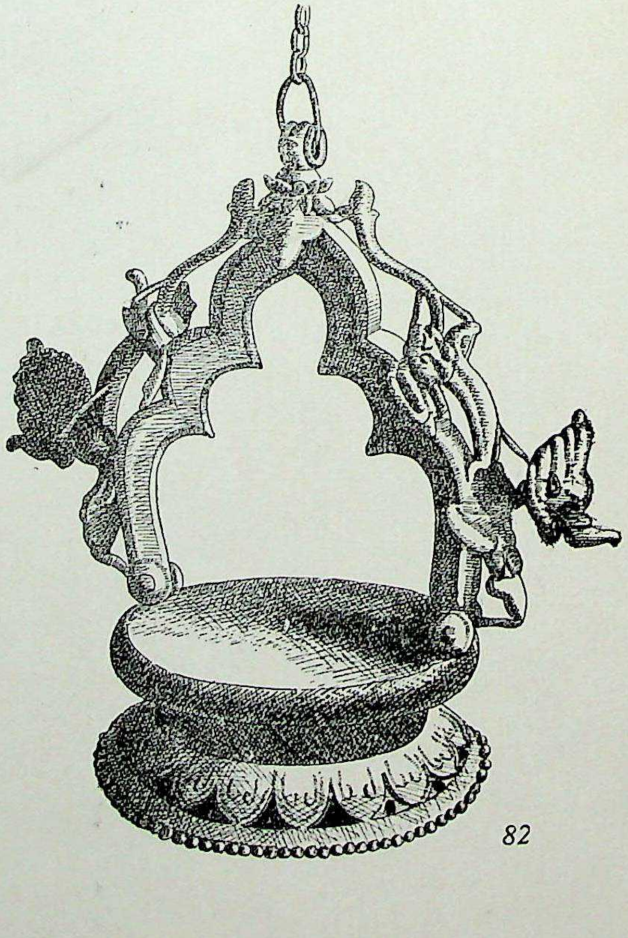


81

80. *A hanging lamp with 'Kirtimukhas' on either side of the arched handle, whose shape is peculiarly Nepalese. Height 22 cm. 18th century.*

81. *VaishnavaDeepa. A chain lamp wrought in the traditional symbols of Vishnu. Height 40 cm. 17th century, South India.*

82. *Another pendant lamp with a complicated 'Kirtimukha' design. Height 24 cm. 18th century, Nepal.*



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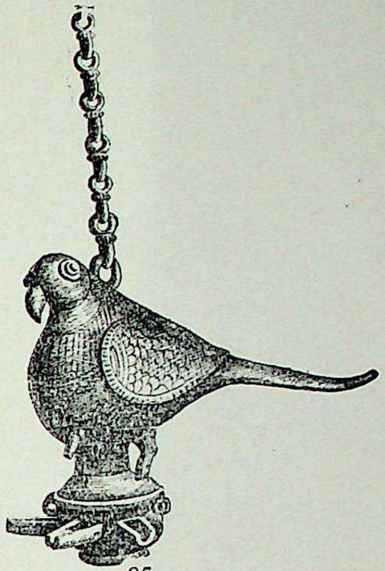

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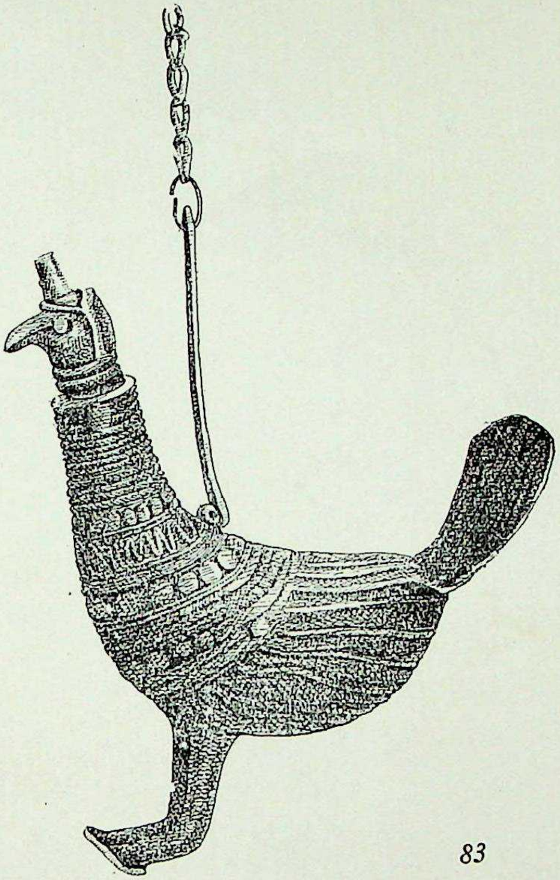

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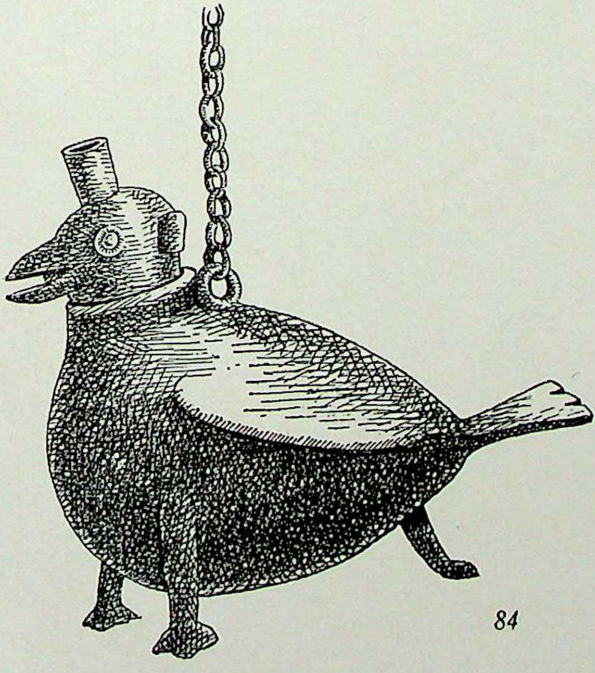
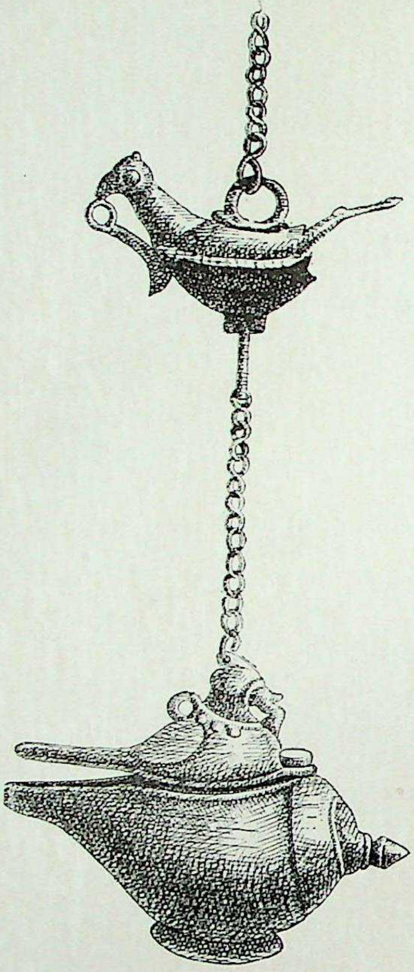


84

83. A folk-design chain lamp. The head holds the wick and the body contains oil. Height 18 cm. 18th century, Orissa.

84. A sparrow-shaped lamp from Central India. Height 11 cm. 18th century.

85. A chain lamp in the pattern of a parrot. It has three wicks. Height 20 cm. 17th century, Gujarat.



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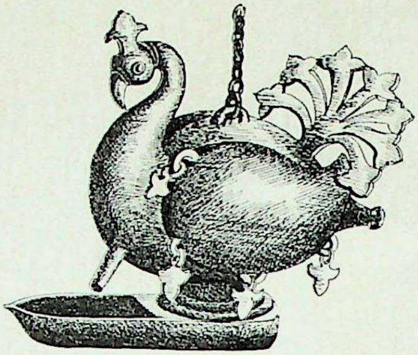

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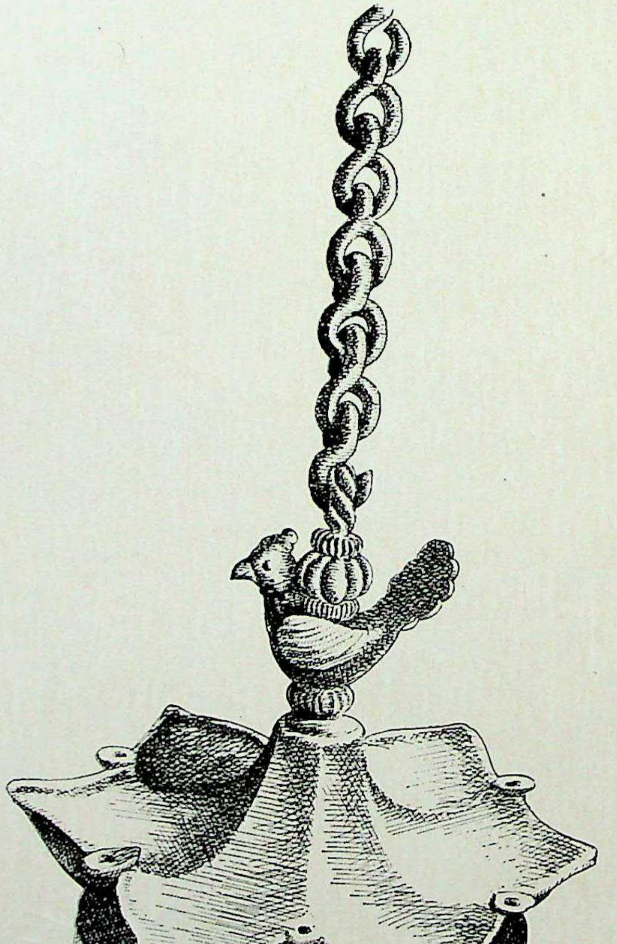
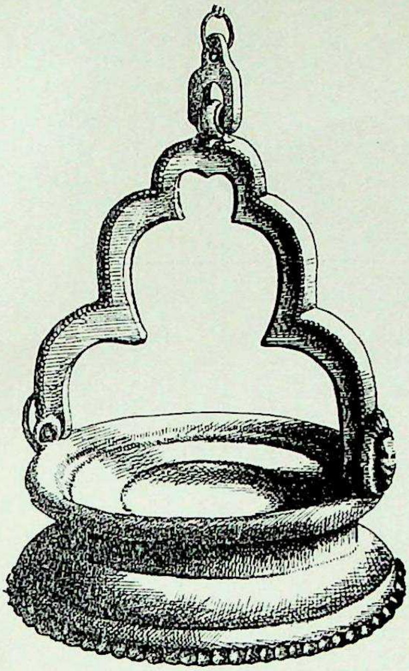


88

86. *A lamp moulded in the shapes of a bird and a conch-shell. Height 16 cm. 17th century, South India.*

87. *A chain lamp from Rajasthan, resembling a peahen. 18th century.*

88. *Kamala Deepa. A chain lamp in which a bird rests on a stand of lotus-petal design. Height 16 cm. 17th century, Nepal.*



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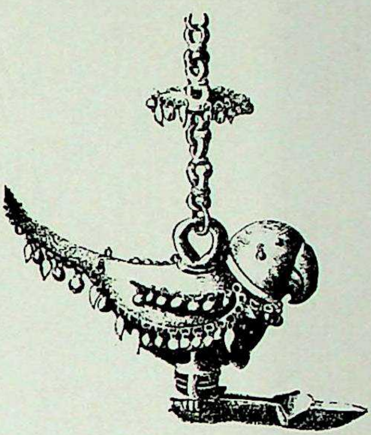
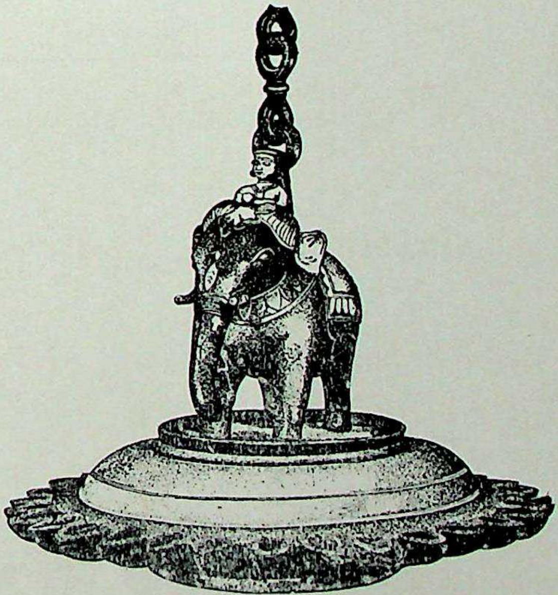


90

89. *A hanging lamp with simple arch. Height 30 cm. 17th century, Nepal.*

90. *A beautiful parrot lamp. Height 15 cm. 18th century, Gujarat.*

91. *An exquisitely-made elephant lamp with 36 wicks. The oil tank is under the feet of the elephant. Height 30 cm. 16th century, Deccan.*



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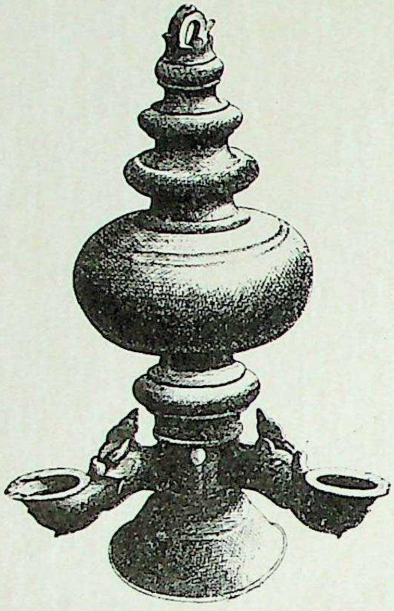

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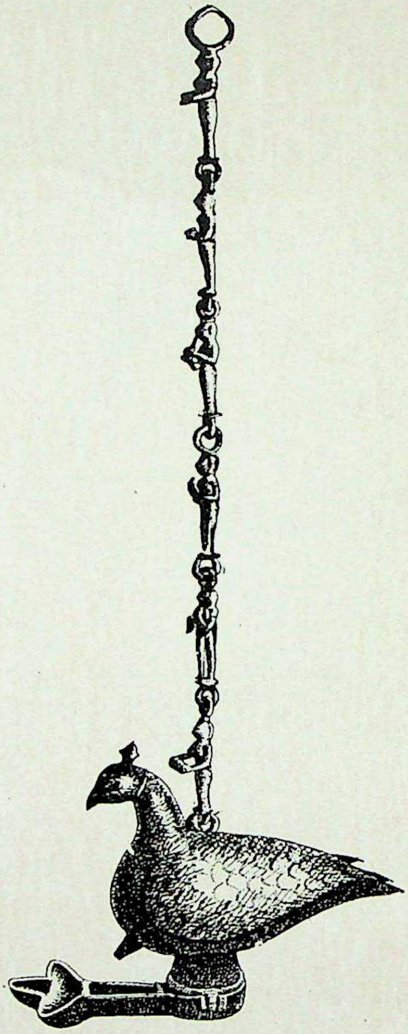

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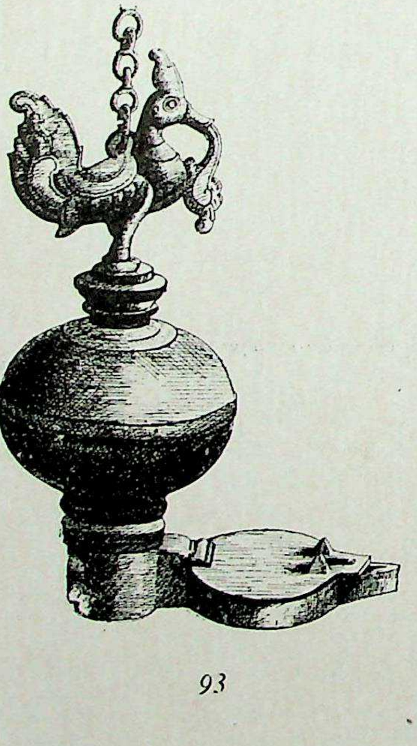


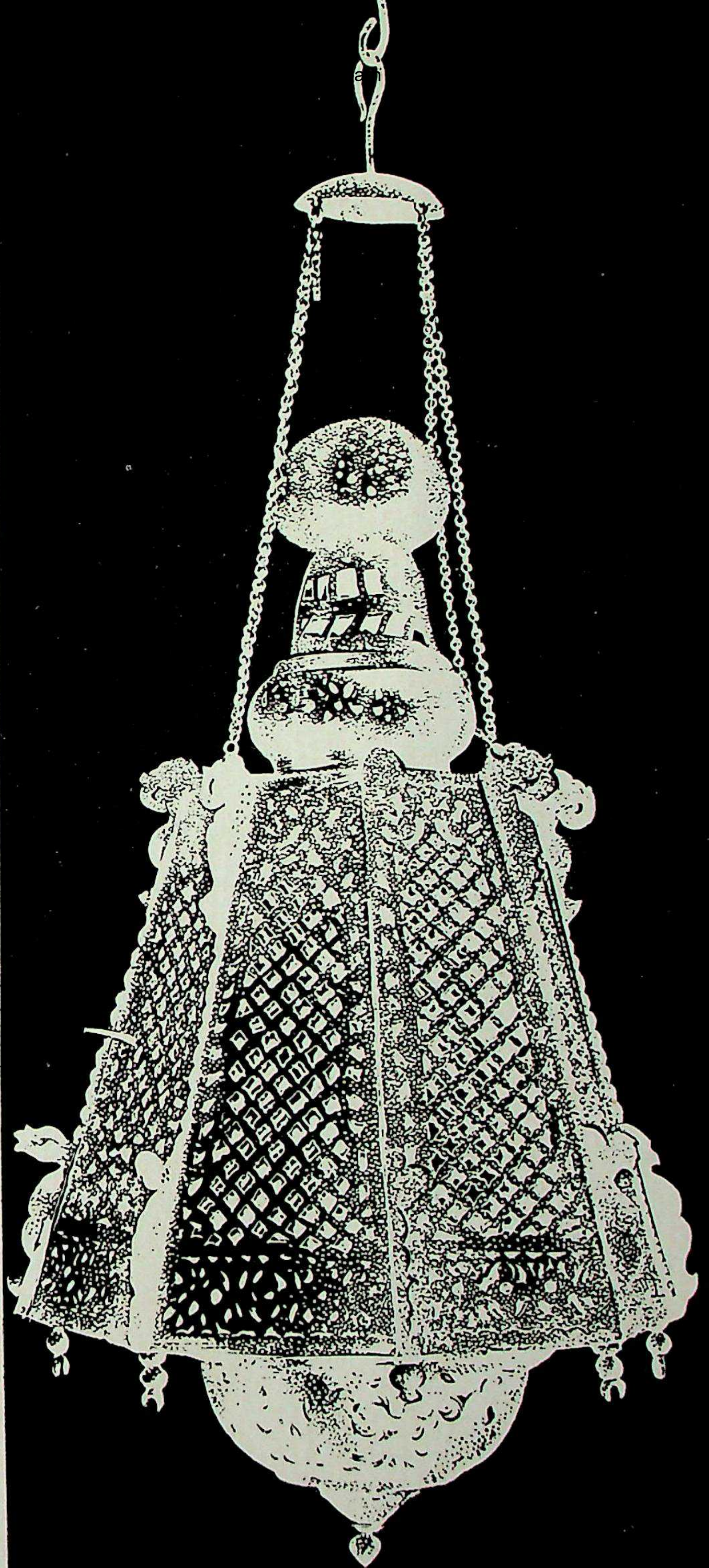
93

92. A three-bowl 'Kirtimukha' hanging lamp from South India. Height 32 cm. 18th century.

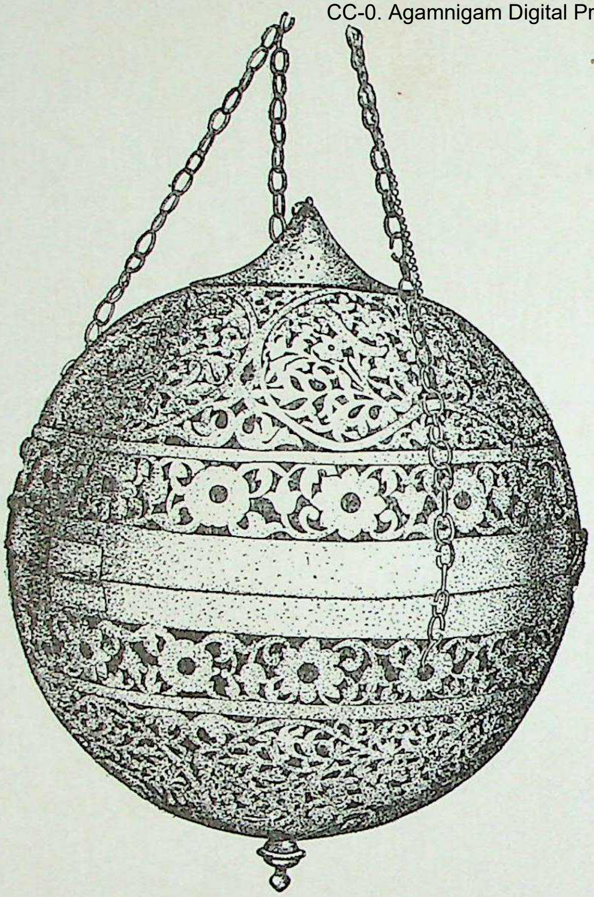
93. A votive chain lamp with a swan at the top and the bowl below. Height 34 cm. 16th century, South India.

94. A siphon lamp in the shape of a pigeon. The base has three wicks, and the body of the bird holds the oil. Note the ingenious workmanship on the chain, which is made up of figures of six musicians. Height 20 cm. 17th century, Rajasthan.

MUGHAL LAMPS



95. Mughal-type lamp of 19th century. Height 48 cm.



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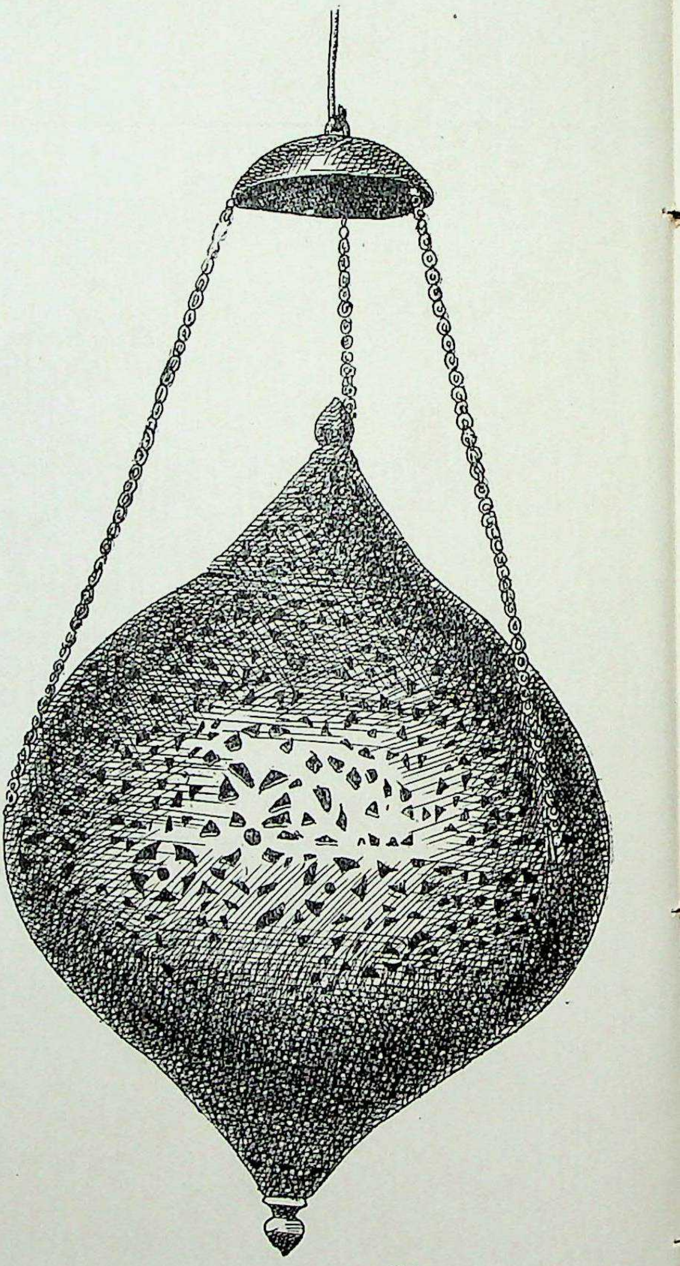
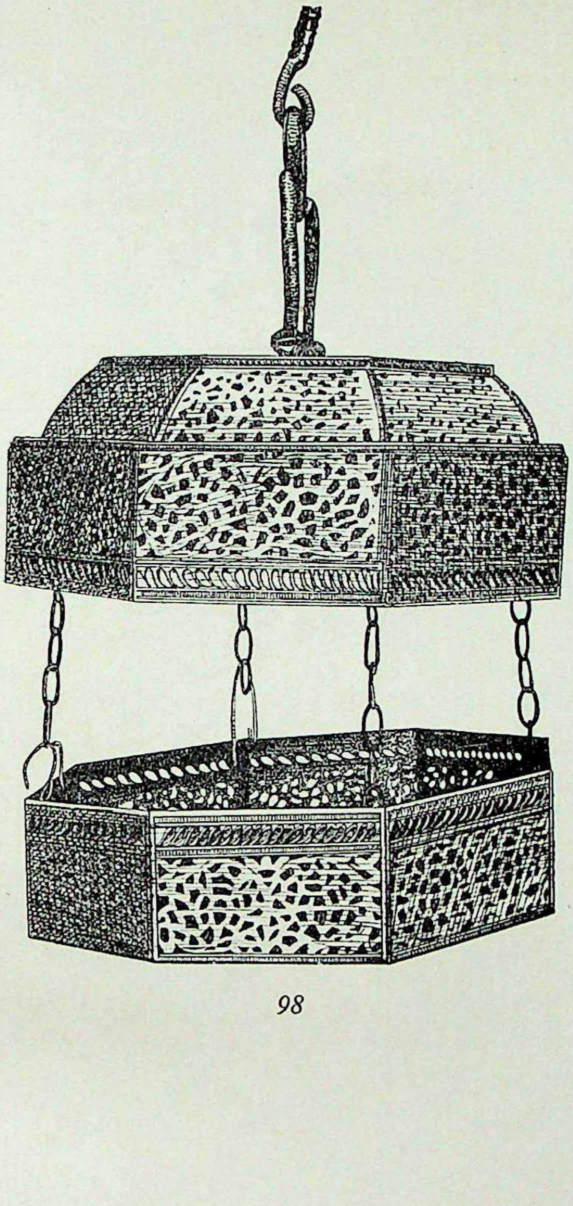


97

96. A globular hanging lamp. Height 42 cm.

97. Another intricately perforated Mughal lamp. Height 48 cm. 19th century.



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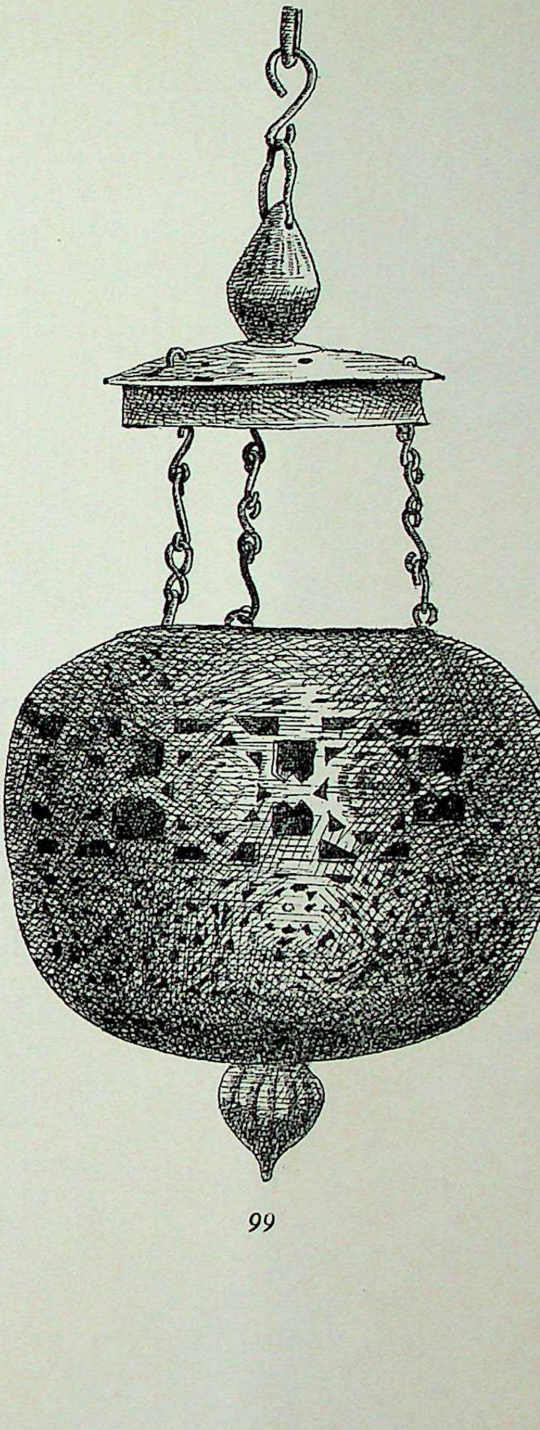

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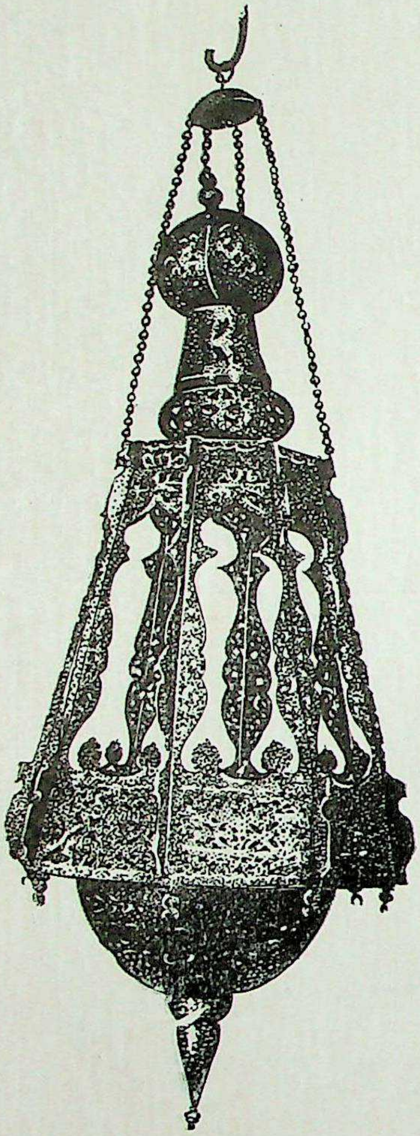
98. *Box-shaped Mughal lamp, 19th century. North India.*

99. *Bowl-shaped Mughal lamp. Height 30 cm. Also 19th century.*



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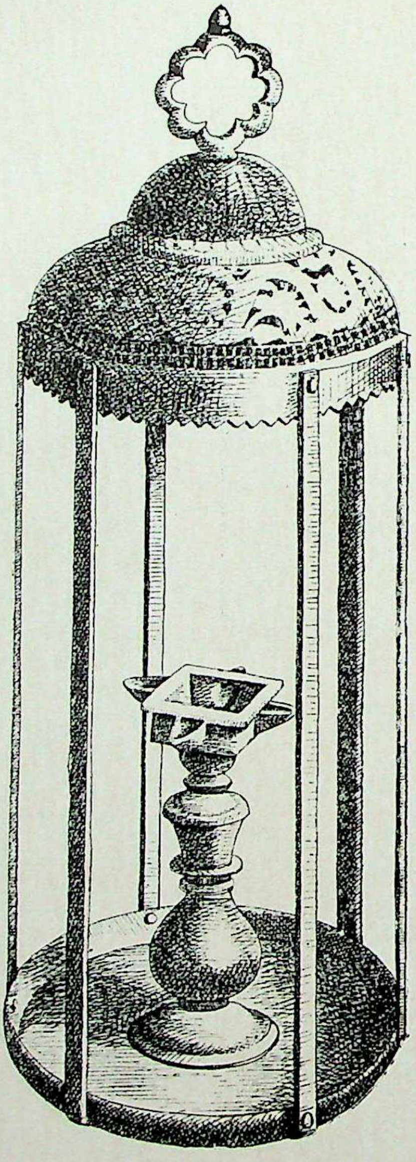

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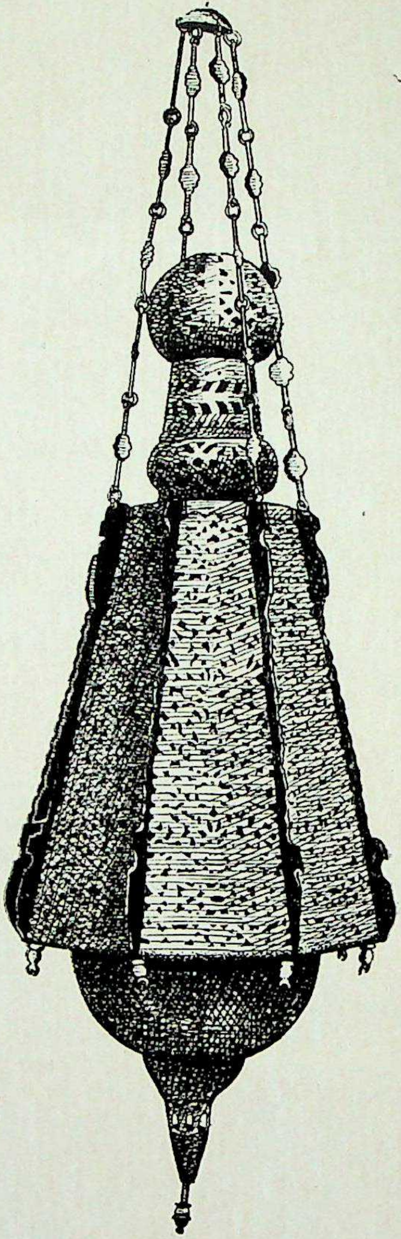


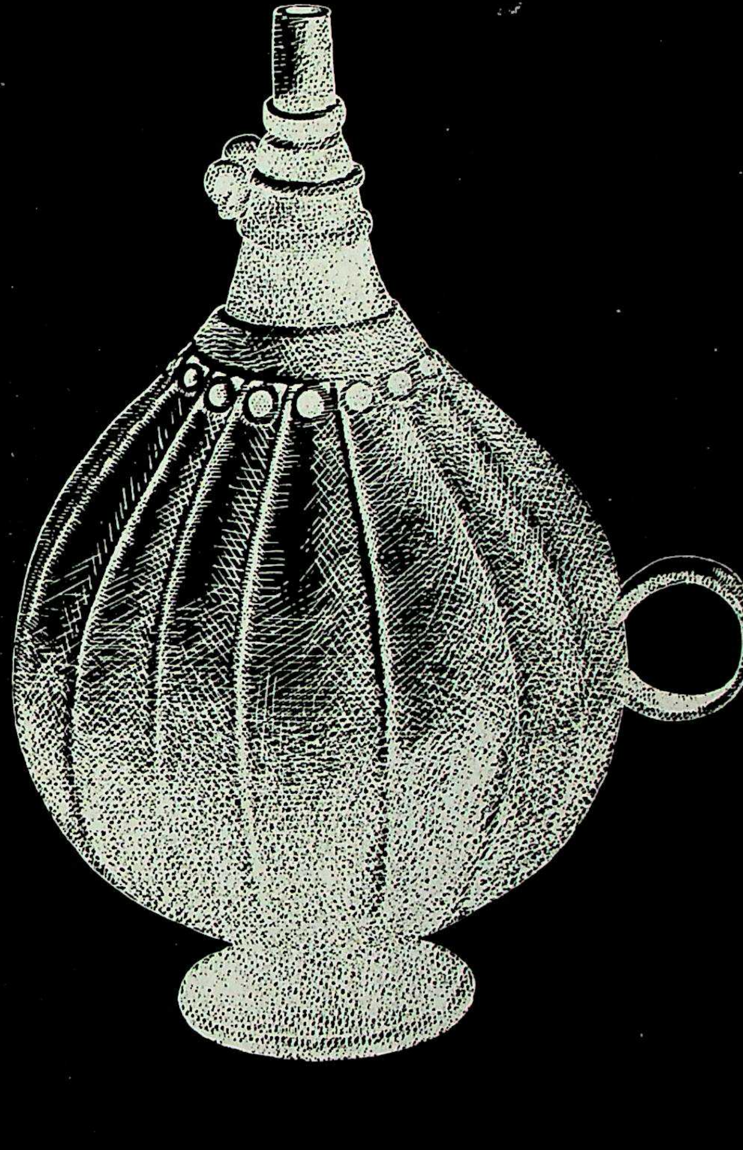
102

100. A Mughal lamp of the 18th century. Height 82 cm.

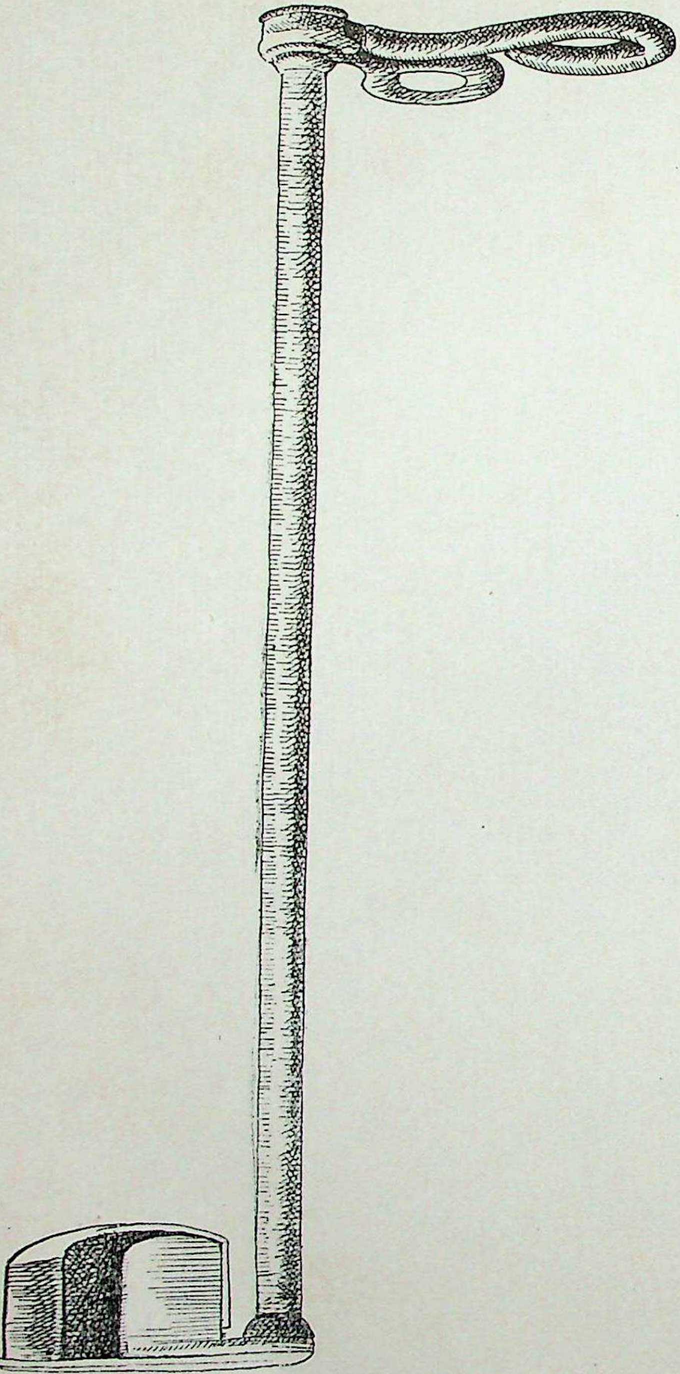
101. A cage-like lamp of the Mughal variety. After the lamp was lit. the cloth was wrapped round the framework. Height 60 cm. 18th century. Hyderabad.

102. An elegant Mughal lamp of the 18th century. Height 48 cm.

Miscellaneous



103. A cocoanut-shaped lamp carried by messengers and attendants. The body holds a large stock of oil and the wick is fixed at the top nozzle. Height 18 cm. 16th century, Andhra.



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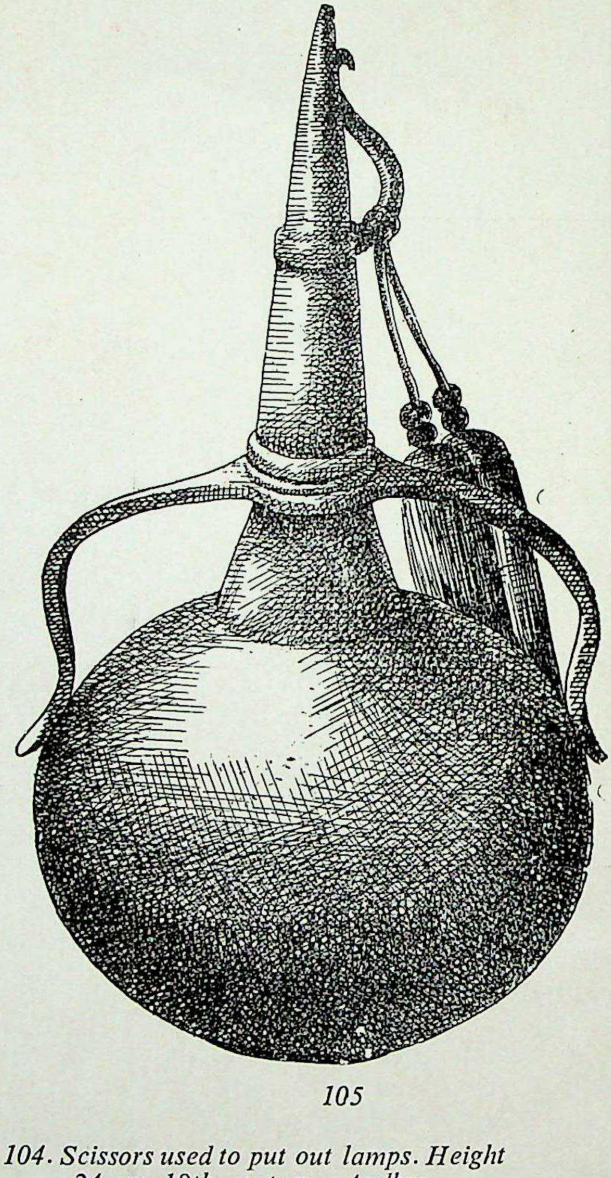
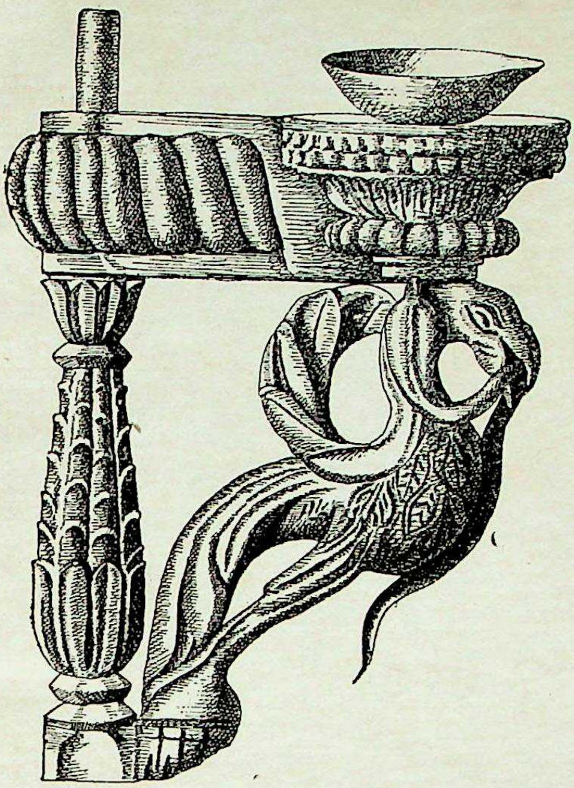


105

104. Scissors used to put out lamps. Height 24 cm. 18th century, Andhra.

105. Oil container for feeding lamps. Height 36 cm. 16th century, Deccan.



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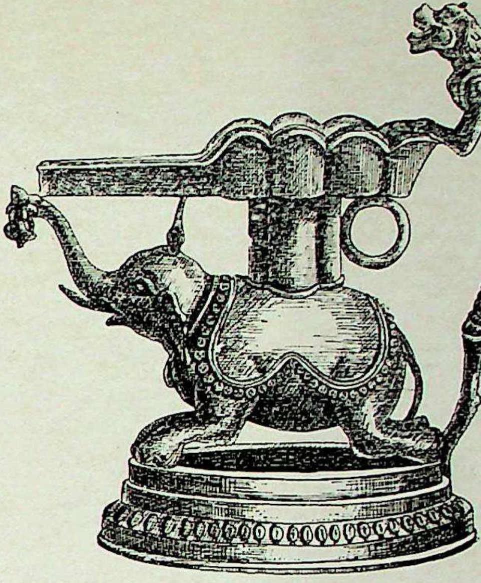
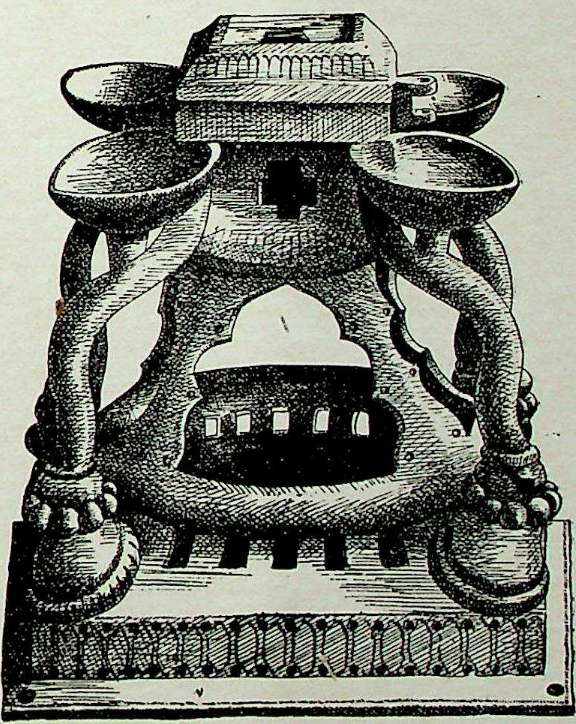


107

106. *A carved wooden bracket which could be driven into the wall to serve as a stand for bowl-lamps. Height 20 cm. 18th century, Gujarat.*

107. *An elephant lamp with a 'Kirtimukha' handle. Height 21 cm. 19th century, Nepal*

108. *A votive lamp with bowls at the four corners of the central pedestal. Height 17 cm. 15th century, Karnatak.*



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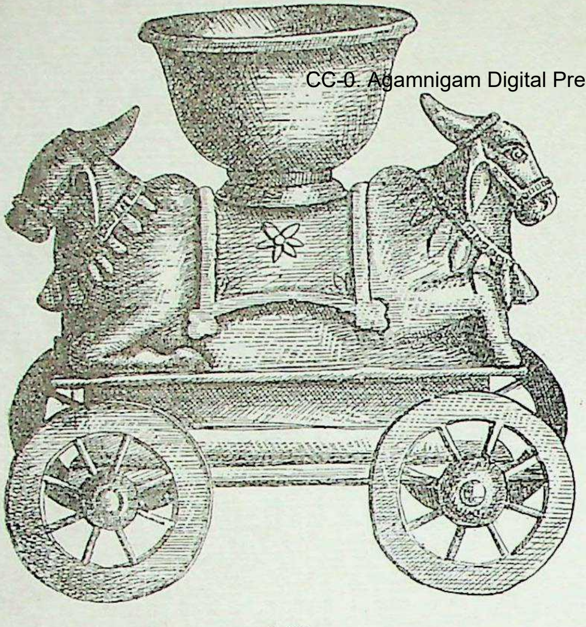

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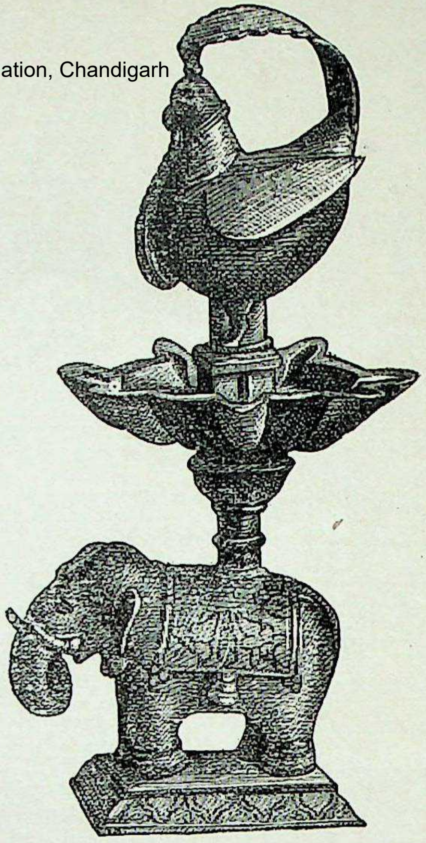
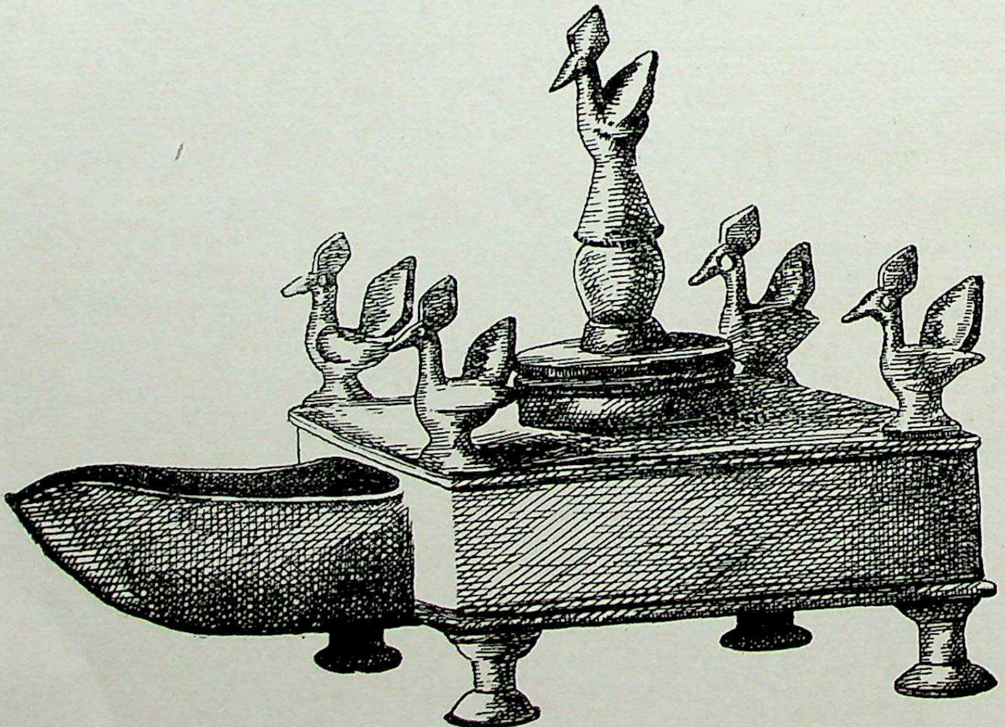


110

109. A lamp in the shape of a double-bull float. Height 20 cm. 18th century, Karnatak.

110. A swan-and-elephant lamp used to light inner chambers. Height 17 cm. 18th century, Deccan.

111. A lamp of solid workmanship decorated with five birds. Height 14 cm. 14th century, South India.



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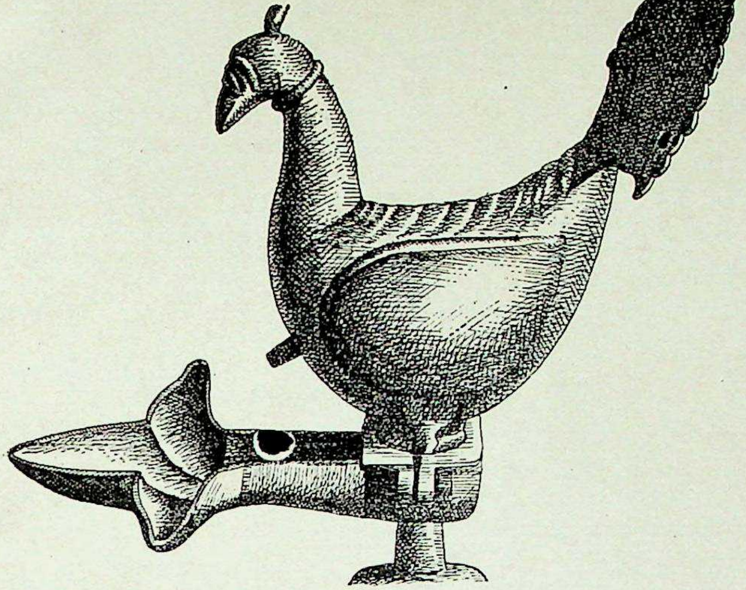

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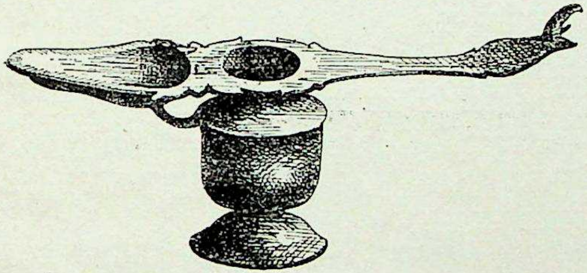

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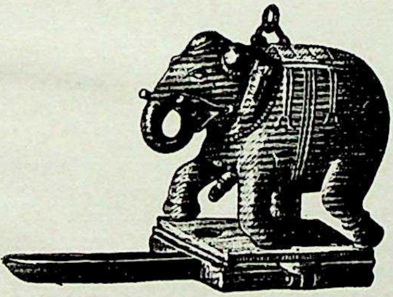

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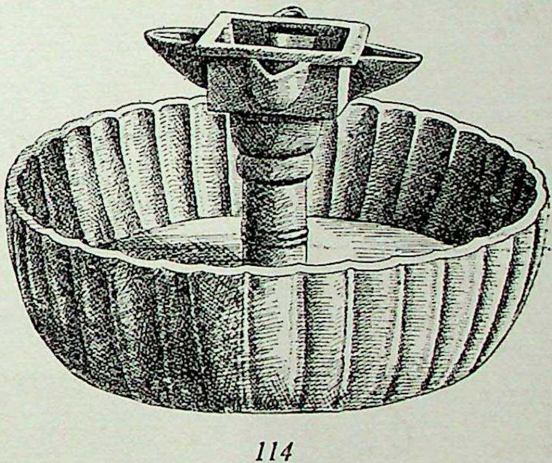


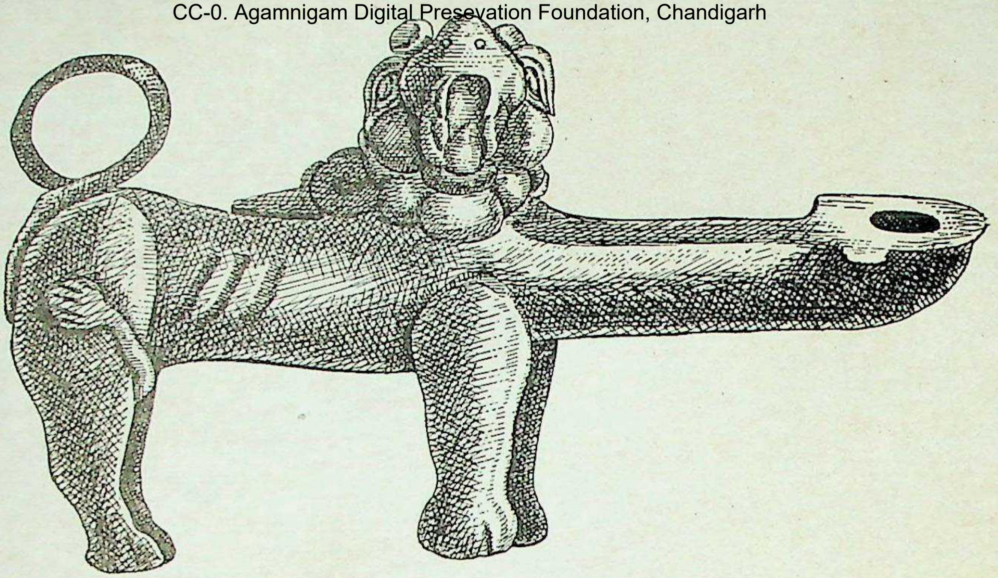
114

112. A peacock-lamp of folk conception. Three wicks can be lit around the bowl. Height 23 cm. 18th century, Rajasthan.

113. Jyoti Deepa. Lamp used to light other lamps and to furnish them with oil. Height 9 cm.

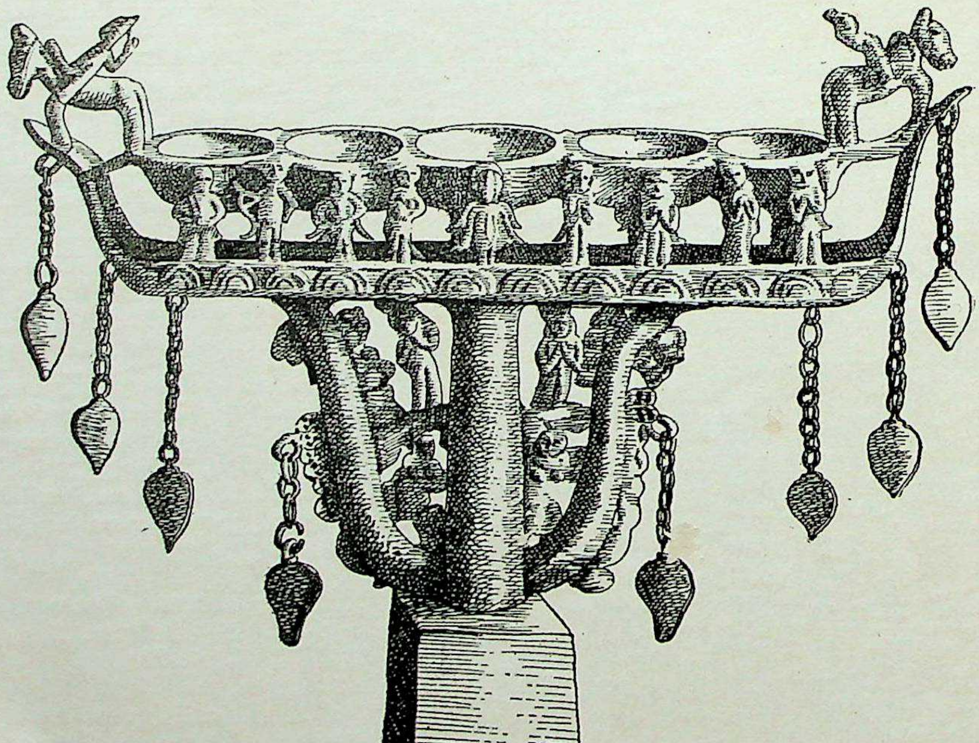
114. A lamp used in the worship of the Tulsi plant. Height 10 cm. 17th century, Andhra.

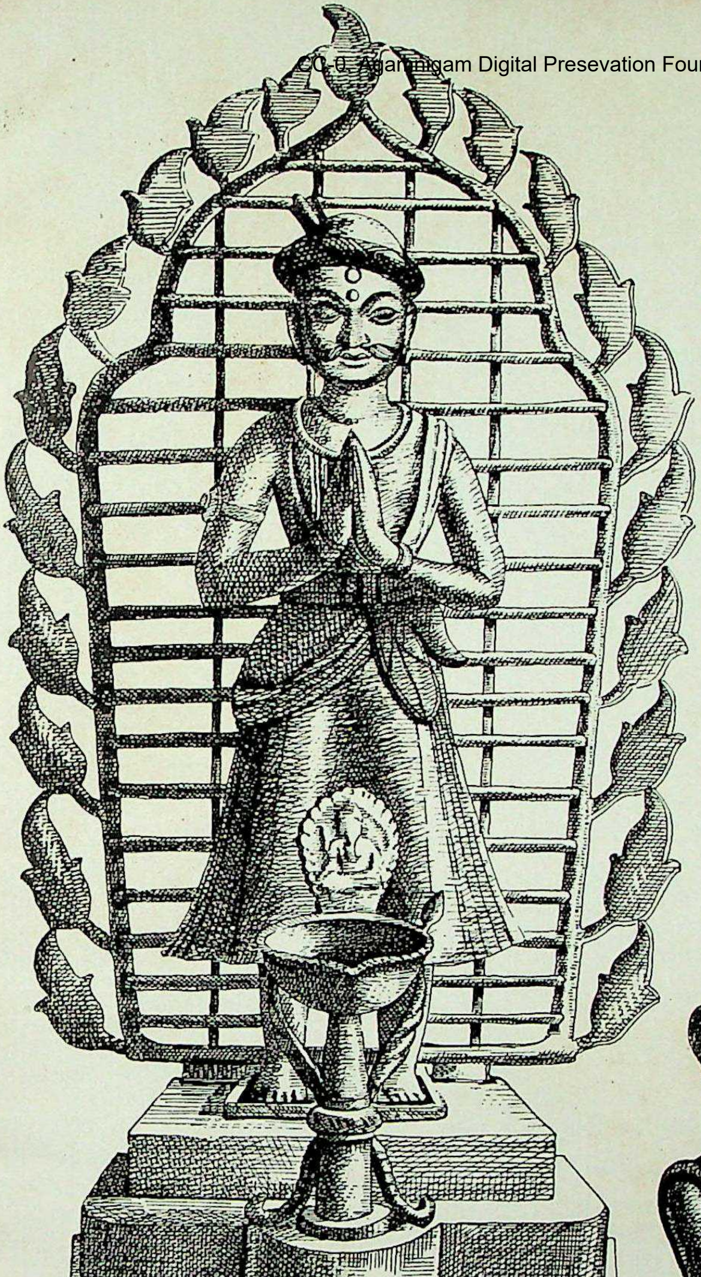
115. A small-sized elephant lamp. Height 8 cm. 17th century, Gujarat.



116. A lion-shaped lamp. Height 12 cm. 18th century, Northern India.

117. A votive lamp with a row of musicians shown as supporting the oil-wells. Height 18 cm. 18th century, South India.





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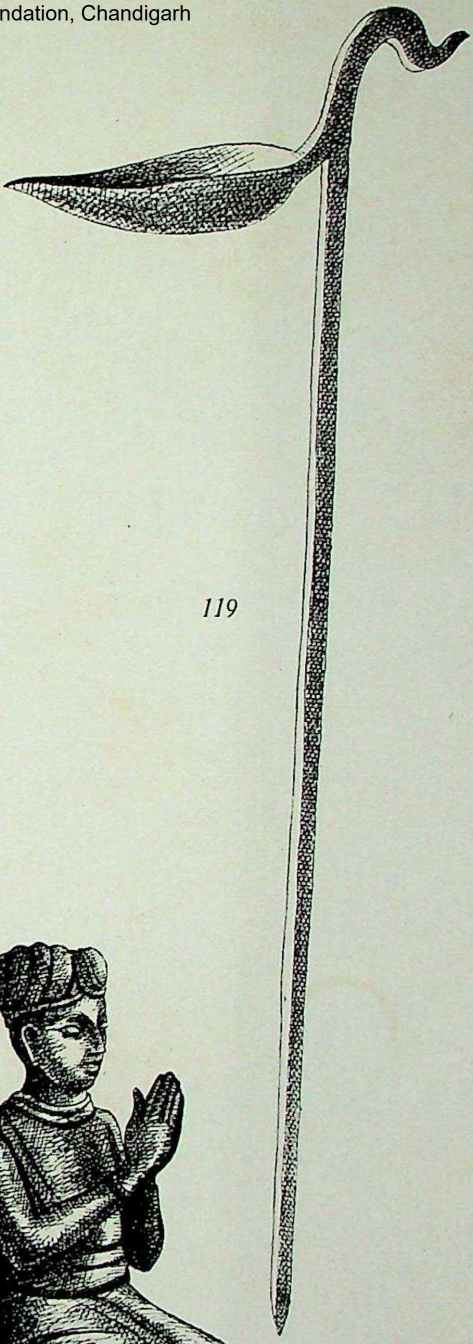

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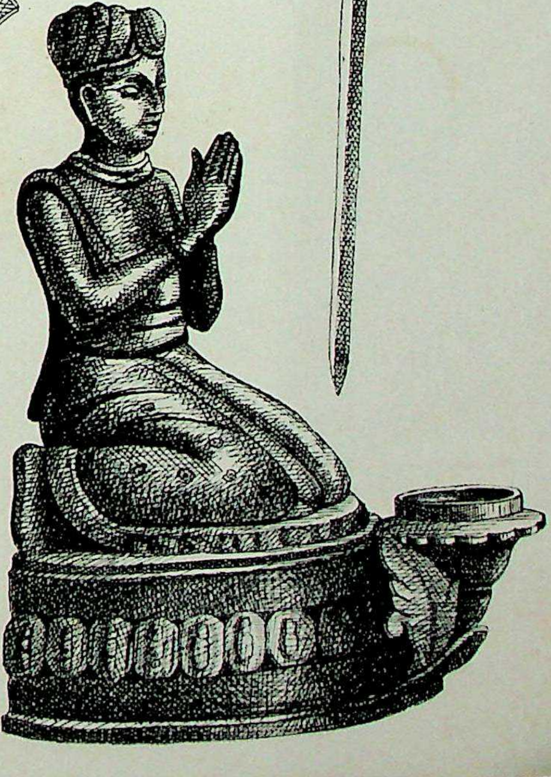
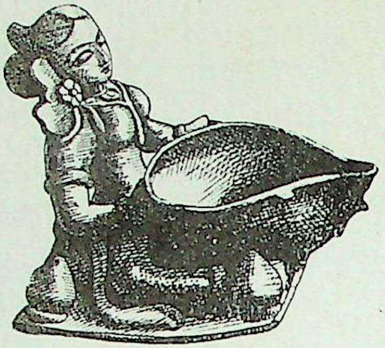


120

118. Smriti Deepa, a commemoration lamp. Height 25 cm. 19th century, Nepal.

119. A camp-light. Such lamps mounted on a sharp iron spike were used in battle-camps. The pointed edge made it easy for the handle to be driven into the ground. Height 75 cm. 16th century, Deccan.

120. Another commemoration lamp. Height 12 cm. 19th century, Nepal.

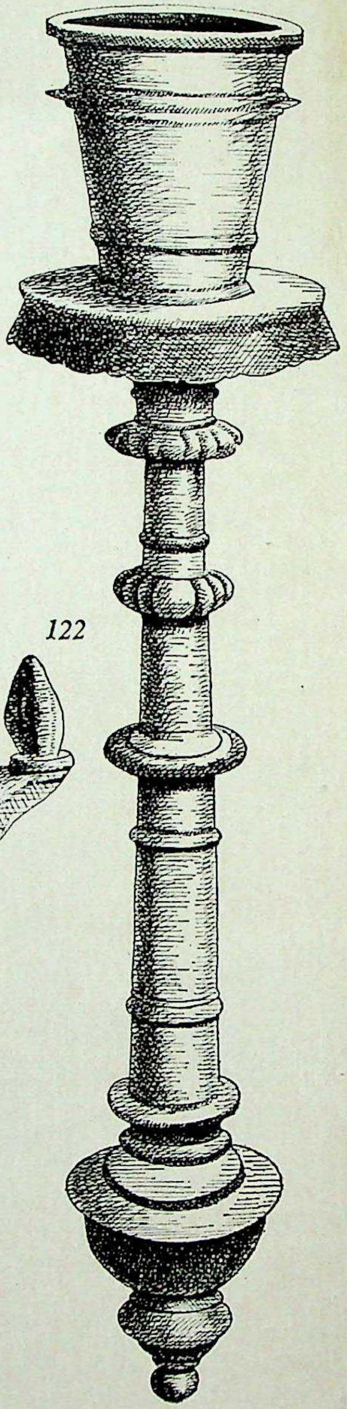


121

121. A young woman with a bowl. Height 5 cm. 12th century, South India.

122. A 'mashal' or torch used by footmen in processions. Height 56 cm. 18th century, Deccan.

123 A boat-shaped votive lamp with a bird's head. Height 5 cm. 18th century, Orissa.



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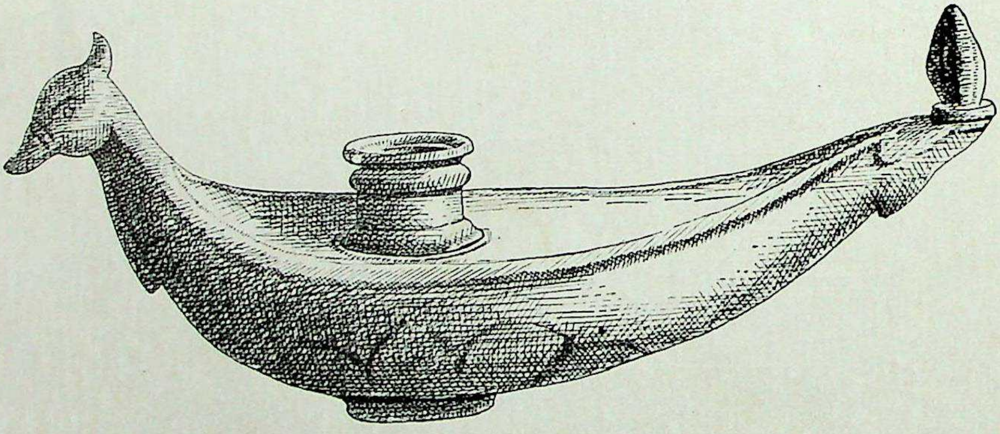

123

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